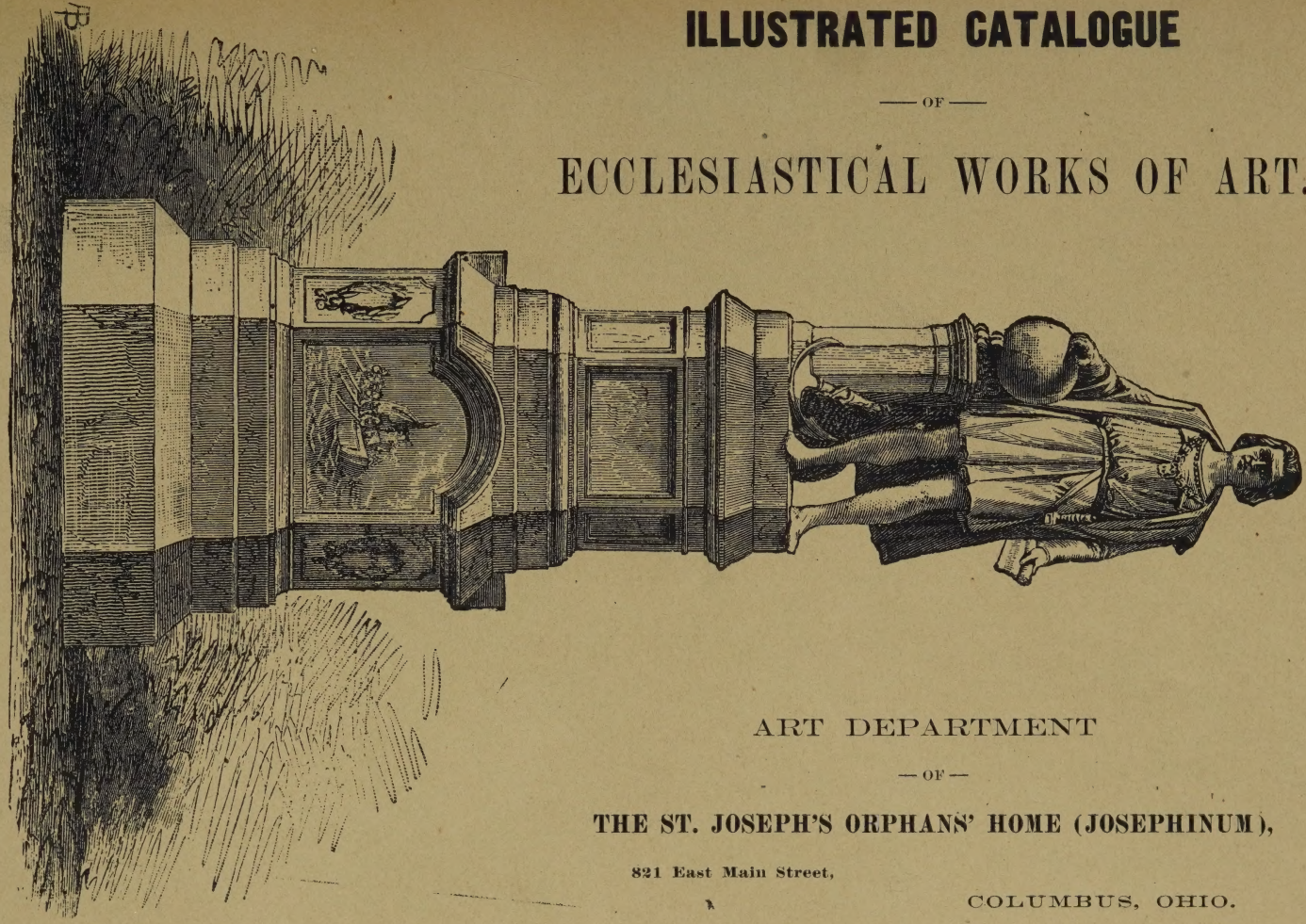
# ILLUSTRATED CATALOGUE

— OF —

# ECCLESIASTICAL WORKS OF ART.



ART DEPARTMENT

— OF —

**THE ST. JOSEPH'S ORPHANS' HOME (JOSEPHINUM),**

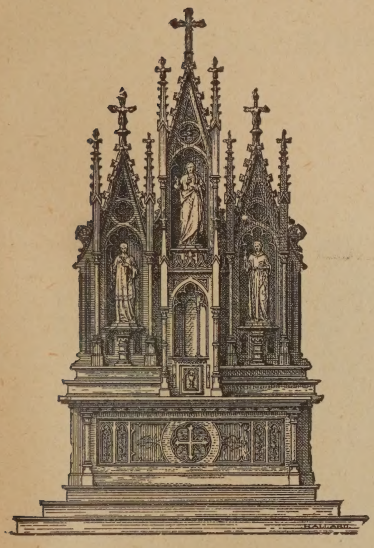
821 East Main Street,

COLUMBUS, OHIO.

(Please preserve this Catalogue.)

Josephinum,
821 East Main street, COLUMBUS, OHIO.

# ILLUSTRATED CATALOGUE



—OF—

# Ecclesiastical Works

## OF ART,

—WHICH—

CAN BE MADE OF WOOD,

—SUCH AS—

**STATUES, ALTARS, PULPITS, CONFESSIONALS, COMMUNION-RAILS, &c.**

ART DEPARTMENT

—OF—

THE ST. JOSEPH'S ORPHANS' HOME (JOSEPHINUM),

COLUMBUS, OHIO.

# INSTITUTE

— OF —

# Ecclesiastical Works of Art,

— AT —

## ST. JOSEPH'S ORPHANS' HOME,

## COLUMBUS, OHIO.

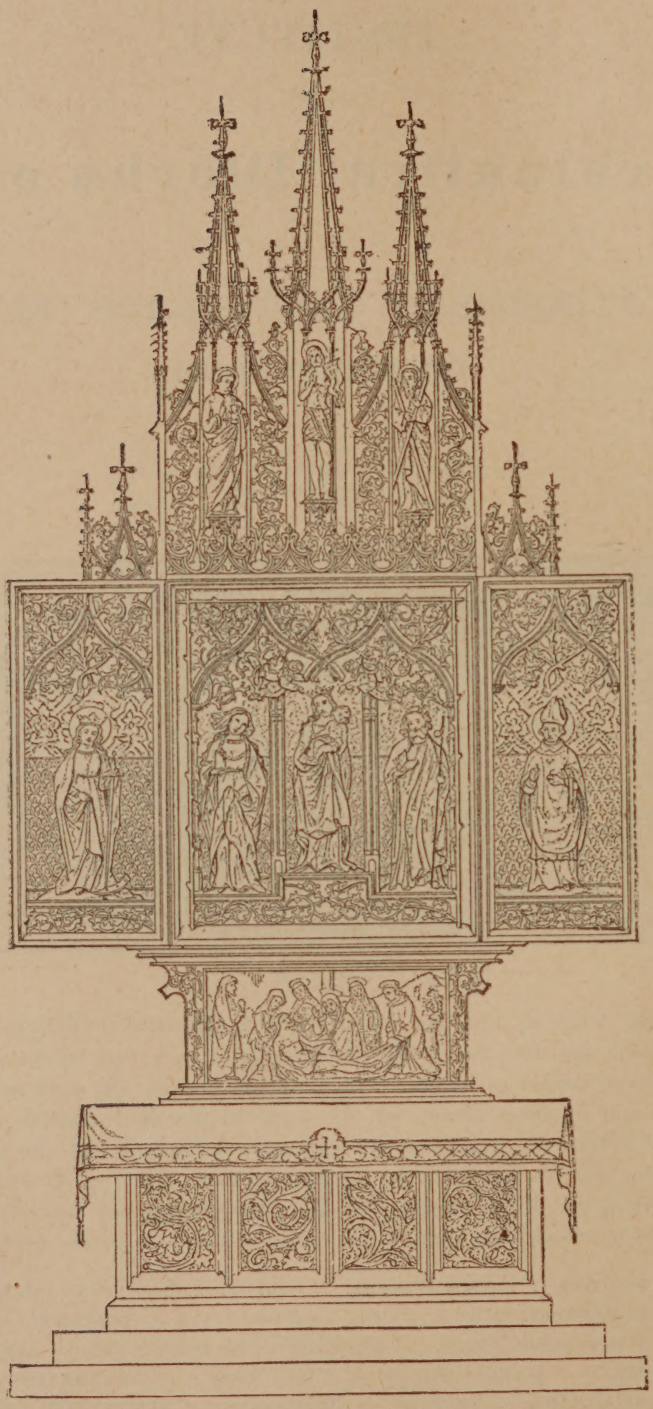
ESTABLISHED A. D. 1884.

This Institute is connected with the ST. JOSEPH'S ORPHANS' HOME, and its technical management is under the direction of MR. HERMAN ALLARD, a well known artist and sculptor, who is assisted by a number of skillful carvers, cabinet-makers, and machine hands. The establishment, being run by steam power, can fill orders at the shortest notice and to the perfect satisfaction of its customers. Ever since its foundation it has been the aim of the Institution, to deliver none but real works of art in the highest state of perfection, worthy of the House of God and becoming the divine worship. Ready to manufacture any kind of artistic work that can be made of wood, we mention some of the leading articles that we are prepared to supply, viz:

ALTARS, TABERNACLES, CONFESSIONALS, PULPITS, BAPTISMAL FONTS, PRIE-DIEU'S, COMMUNION RAILS, PEWS, CHOIR-STALLS, FOLD-STOOLS, CHOIR AND MASS BOOK DESKS, SEPULCHRES FOR HOLY WEEK, ALL KINDS OF SACRISTY FURNITURE, CANDLE STICKS OF EVERY SIZE, ORNAMENTAL PICTURE FRAMES, PARLOR ALTARS, STATUES, CRUCIFIXES, RELIEF ALTO GROUPS,

AND

ORNAMENTS OF EVERY DESCRIPTION.



GOTHIC ALTAR WITH WINGS. (XV. century.)

## HISTORY OF ALTAR-BUILDING.

The first Christian altar was that one, on which our Blessed Lord celebrated the last Paschal Supper with the Apostles. This altar, according to tradition, was an oblong table, made of cedar-wood, not having any ornament whatever. Saint Peter also used at Rome a wooden table for an altar, and most likely the other Apostles did likewise, when they celebrated the holy mysteries "breaking bread from house to house." Acts. II. 46.

During the times of persecution, other kinds of altars came into use. For, when the holy Sacrifice of mass had to be offered up in the Catacombs, it was done over the graves of the holy Martyrs, and their tombs (Sarkophagi) made of stone and resting under ornamental arches were used as altars. Such a place of Sacrifice was called an Arcosolium.

Emperor Constantine the Great, having granted liberty of worship to the Christians, the faithful commenced setting up magnificent altars in their churches. These altars had generally the shape of a table or of a sarkophagus, raised upon a platform with several steps and standing entirely free. Many of these altars were surmounted by artistic canopies, resting upon four pillars.

In the XII. century it became customary to build on the rear side of the mensa a low structure like our candle benches, which was called Retable. This custom, in the XIV. century, led to a higher and more elaborate structure above the Retable, which was ornamented in various ways, such as we have them in our own days.

The Council of Trent in the XVI. century having again sanctioned the old custom of the church to keep the Blessed Sacrament within the walls of the sacred building, it became a general custom to erect a Tabernacle upon the altar. In former times the Blessed Sacrament had been kept in Sacramental Turrets not connected with the place of the Holy Sacrifice. It became now the task of altar-builders to harmonize the shape of the Tabernacle with the main structure of the altar, in which they succeeded but slowly.

Indeed it has been only since the last fifty years, that altars are made, showing the Tabernacle and the high structure in symmetrical style and beauty.

This short historical sketch proves sufficiently, that the Christians have at all times endeavored to provide their churches with magnificent and elaborate altars, superior to the ordinary kind of workmanship, for really among all works made by the hands of man, there is none so sublime and sacred as the shrine of worship, on which the holy sacrifice of Golgatha is daily repeated in a bloodless manner.

For this reason the building of an altar should not be thought of, nor treated like the manufacture of an ordinary piece of furniture, to be given to the lowest bidder, but should be entrusted to the hands of artists, that have been specially trained for this branch of architectural science.

## VARIOUS STYLES OF ART.

The word "style" in art and literature means a certain mode of expressing and executing the forms of the artistic work. Each object, claiming artistic value, must be in keeping with a certain style, and that style must be consistent with itself. There is quite a number of styles in art, yet the church has never pointed out any particular one to be observed in the building and ornamenting of her places of worship, leaving perfect freedom in this respect. While it was customary in the first ten centuries to build churches in the ancient Christian or Basilica style, another was substituted in the XI. and XII. centuries viz. the Romanesque, which again was followed by the Gothic style in the latter half of the XIII. century.

Alongside with the Gothic style the Renaissance came up during the XVI. century, degenerating,

at the end of the XVIII. century, into the Rococco style and ending in the ridiculous twists of the hair-bag period of the latter part of the XVIII. century. It is only within a comparatively short time, that a new era has commenced to dawn upon ecclesiastical art and at present it is either the Gothic (pointed arch) style, or the Romanesque (rounded arch) style, which is mostly adhered to. In a church that has been built on the true and correct principles of art in either the Gothic or the Romanesque style, it is of the highest importance, that the interior ornamentation, and more particularly the church-furniture, should be in keeping with that style. Hence, if the exterior is executed in the Gothic style, so let the interior be; and likewise with the Romanesque. For there can be nothing more offensive to the educated sense of the beautiful and to the esthetic postulates of true art, than a thoughtless, hap-hazard mixture of all styles in the exterior and interior of a building, while on the other hand consistency and unity of style can not fail to produce admiration and impress the mind of the spectator with that sense of satisfaction which is the particular effect of every true work of art.

## ALTAR-BUILDING.

Where a new altar is to be placed in a church, it should not be purchased from any dealer, neither should it be ordered through any agent acting as middle-man, but application should be made directly to an altar builder having experience in ecclesiastical art. This will insure not only solid material with artistic construction, but it will also save a good round sum of money, that would otherwise go into the pockets of dealers or agents. In negotiating and inquiring about new altars, either large or small, the following statements should be made:

1. The amount of money available for the altar.
2. The size of the place, where the altar is to be mounted, namely the length and breadth of the floor (with high-altars the size of the Sanctuary) and the hight from the floor to the ceiling.
3. The style in which the church is built or which may be desired for the altar.
4. Whether the altar, if a high-altar, is to have a fire and burglar-proof safe in the tabernacle or not.
5. Whether any and how many statues are wanted on the altar; whether a group of figures or a painted altar-piece is desired.
6. Whether the altar is to be painted and gilt, or whether the wood is to be left in its natural tints and finished with oil and gold.

## OTHER CHURCH-FURNITURE.

When ordering PULPITS or making inquiries of them, it should be stated, whether they are to be on a wall or on a pillar, and whether they are to stand at the epistle or the gospel-side of the church. The style should also be named, besides the hight of the place where it is to stand, from the floor to the ceiling; whether the workmanship is to be rich or plain, and whether it is to be finished in paint or in natural wood-tints. In the latter case, the kind of wood should be stated (oak, walnut &c.).

Similar statements should be made for CONFESSIONALS, and it should also be mentioned, whether they are intended for a plain wall or for a niche in the wall. In the latter case the shape of the niche, its width, hight and depth should be given.

In the building of new churches, attention should be paid to avoid such niches as are laid out too narrow, a defect, which in many cases has caused a great deal of trouble. A niche for a Confessional should be at least eight feet wide.

With regard to COMMUNION-RAILS, it should be mentioned whether they are to be straight or curved; how long; whether one or three openings are wanted and whether marble-slabs are desired for the covering.

## SCULPTURE.

Ecclesiastical Sculpture aims at producing images of Christ and his Saints out of solid material, as stone, metal, wood, clay or plaster. Three kinds of products may be distinguished in sculptural works, STATUES, GROUPS and RELIEFS. Images made from any solid material, representing human figures are called STATUES. This name may be also used, if the person represented is carrying an infant, like the Blessed Virgin or Saint Joseph, or is characterized by some symbolic figure, such as the four Evangelists commonly are. A combination of several human figures, having a more or less intimate relation to one another, may be called a GROUP. The simple statue has its meaning in itself; the group only in its combination.

Figures represented upon a solid surface and projecting more or less from the same, without entirely separating from it, are called RELIEFS. According to the degree of projecture we distinguish three kinds of reliefs: first, high relief (alto relievo, haute relief); second, low relief (basso relievo, bas reliefs); third, demi relief.

Sculpture has been made use of in the church at a very early period. The most ancient relief of Christian origin, representing the Nativity of Christ, was found in the Roman Catacombs and dates from the year 343. The famous bronze statue, standing in St. Peter's Basilica at Rome, dates from the time of Leo I.

Since the earliest ages all kinds of material have been used for works of sculpture, viz. gold, silver and other metals; ivory, marble, and other kinds of stone, as well as different kinds of wood; of late, clay, plaster, wax and even papier-mache have been used for works of sculpture.

It is evident, that the durability of such works depends mainly on the material they are made from. Many sculptural works are left in the natural color of the material from which they are made, just as they come from the sculptor's hand, especially those which are executed in ivory, marble, granite, fine sandstone &c., while others are covered with a coat of paint or overlaid with gold, silver &c. This painting and gilding of statues was quite common toward the end of the Middle Ages, when Christian art achieved its greatest triumphs.

Sculptural works differ not only in the material from which they are made, but still more in the manner of their execution. A real work of art must be hewn out or carved from solid stuff by an artist. But this being a tedious, slow and costly way of working, a substitute has been sought and found in making moulds for metal castings or beating figures out of metal-sheets, or pressing them into forms and soldering the single pieces together, whilst some are made through moulds of plaster, clay or papier-mache. The defects of such cheap workmanship are afterwards concealed by painting or gilding them over. It is evident, that this kind of ware can be produced, without much trouble, in great quantities and, therefore, at a very low price, while the carving of a single statue would require many days work of a skillful artist.

Here in our Orphans' Home, only such Statues, Groups and Reliefs are made, as are hewn or carved out of wood by skillful artists. They are, when finished, richly painted and gilt according to the orders given. Of course such hand-carved statues command a higher price than wholesale castings do, for they are works of art, not merchandise, and will, besides, outlive a dozen of the imitation castings. Our hand-carved figures can be made to order in any size, shape or form. Any one wishing to order such statues, groups or reliefs may send in any design or even a small print, representing the person or persons, with the dimensions required, and it shall be executed in artistic style.

If any Statue is ordered, which is to be placed in a niche, the hight and width of the niche should be named and an estimate of the cost can always be given before hand.

## A FEW WORDS ABOUT PLANS AND DRAWINGS.

For the building of Altars and other Church funiture, plans and drawings are necessary, not only to show the general view of things, but also to guide the mechanic in the construction of the more elaborate parts of his work, for which a greater or less number of sectional drawings and specifications must always be ready.

There is a great selection of original drawings of altars and other church-furniture in my possession, which are open to the inspection of those who come to see them at this Art Institute of our Orphans' Home. I have also quite a number of cuts taken from these drawings, by which the original designs may be reproduced in print, and mailed to any address for inspection, whenever a bonafide purchase or order is intended. These plans are all protected by copyright, and, if sent for inspection, must not be used, copied or duplicated in any way without my permission, as any infringement of this kind would be speedily redressed by prosecution.

For persons desiring entirely new constructions, or particular modifications, according to their own notions or conceptions of art, I am prepared to furnish the draughts in workman-like style, satisfying such special wants and embodying such particular ideas as may be proposed for execution. For such drafts, with specifications of cost &c., the charge is four per cent on the estimated cost of the structure represented by the drawing; and they are furnished with the understanding only, that the work represented by them is to be entrusted to my care and execution, in which case the charge for the drawing of the plans is remitted, the drawing itself remaining my property returnable to me in either case within 60 days; and of the designs so furnished no copies, or duplicates, must be taken.

These rules and regulations may be modified by a special agreement. Quotations of prices are always understood to be for the finished goods well packed and delivered in good shipping order at the R. R. depot of this city of Columbus, free of charge for boxing and drayage, the farther freight being at the expense of the receiver.

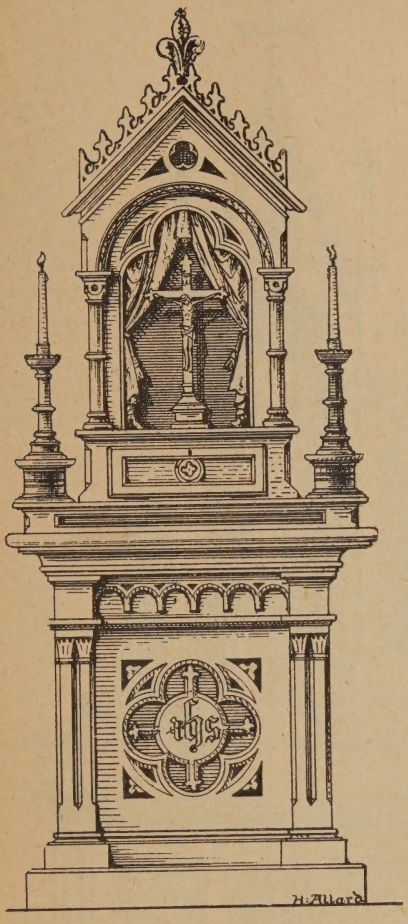
Smaller pieces of Church furniture may be easily put up by any joiner at the place of their destination; but for more complicated work we send our own men or man along, for which the consignee has to pay the traveling expenses either way, the board and lodging, as well as the wages for the number of days and men employed in putting the structure up, unless by special agreement the price charged for the work includes all expenses delivered and put up in its final position in the church.

To the great number of the Rev. Confreres that have honored the Art Institute of this Orphans' Home since its establishment in 1884 with their orders, I, herewith, beg to return my sincere thanks for their confidence and good will; and it shall be my earnest endeavor for the future, as it has been for the past, to have turned out such workmanship only as will befit the lofty design and glorious object of this department of art, namely, to furnish ornaments worthy of the House of God and conducive to the edification of those who worship in it.

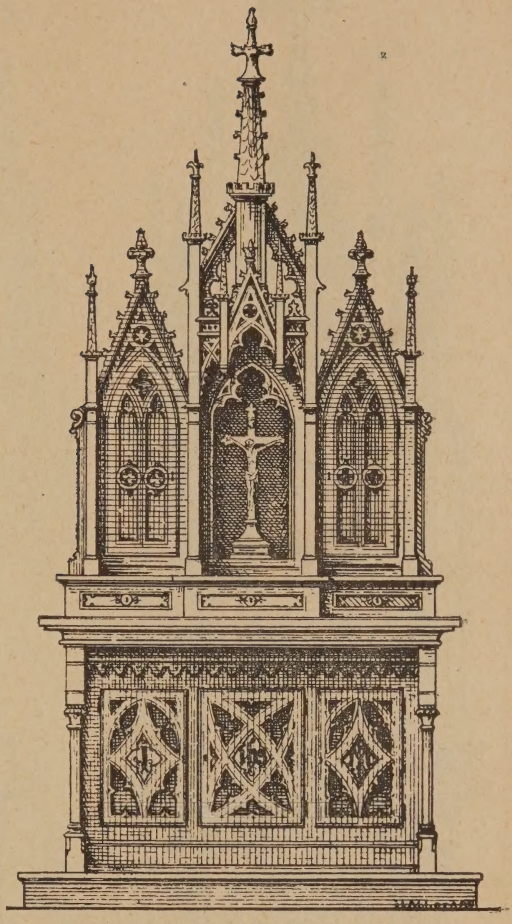
Respectfully,

Rev. JOS. JESSING,

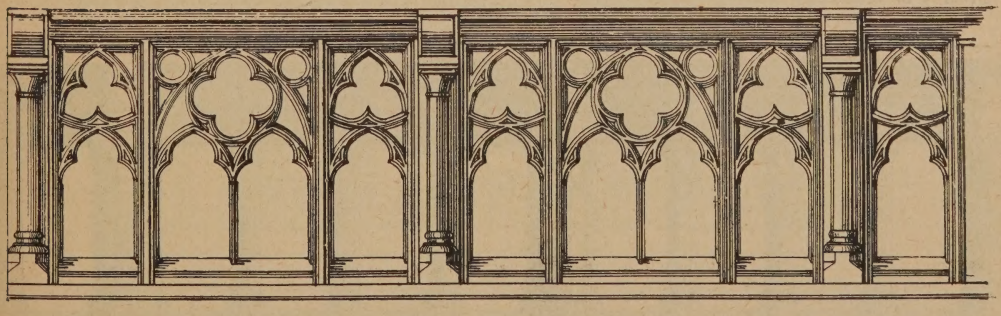
COLUMBUS, OHIO.




NO. 1. PARLOR ALTAR,
or Shrine for any size statue.



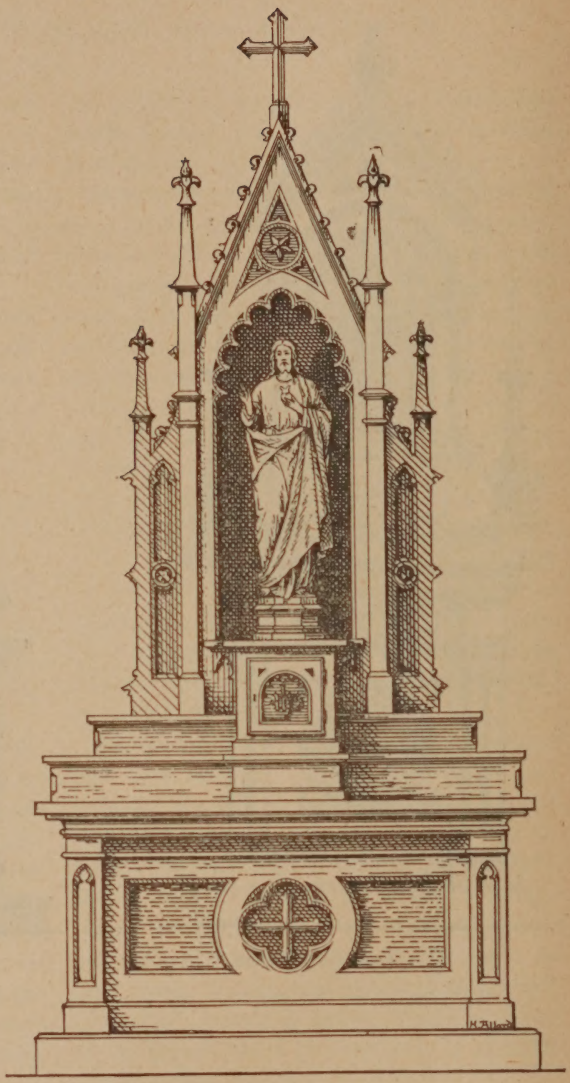
NO. 2. GOTHIC SIDE ALTAR.
From 10 to 12 feet high, table from 5 to 7 feet.



NO. 51. GOTHIC RAILING.

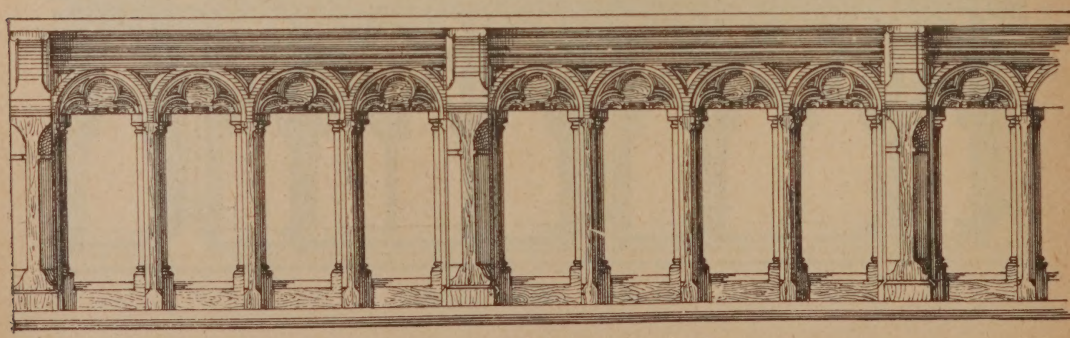
NO. 3. GOTHIC SIDE ALTAR.

From 14 to 16 feet high—table from 6 to 8 feet

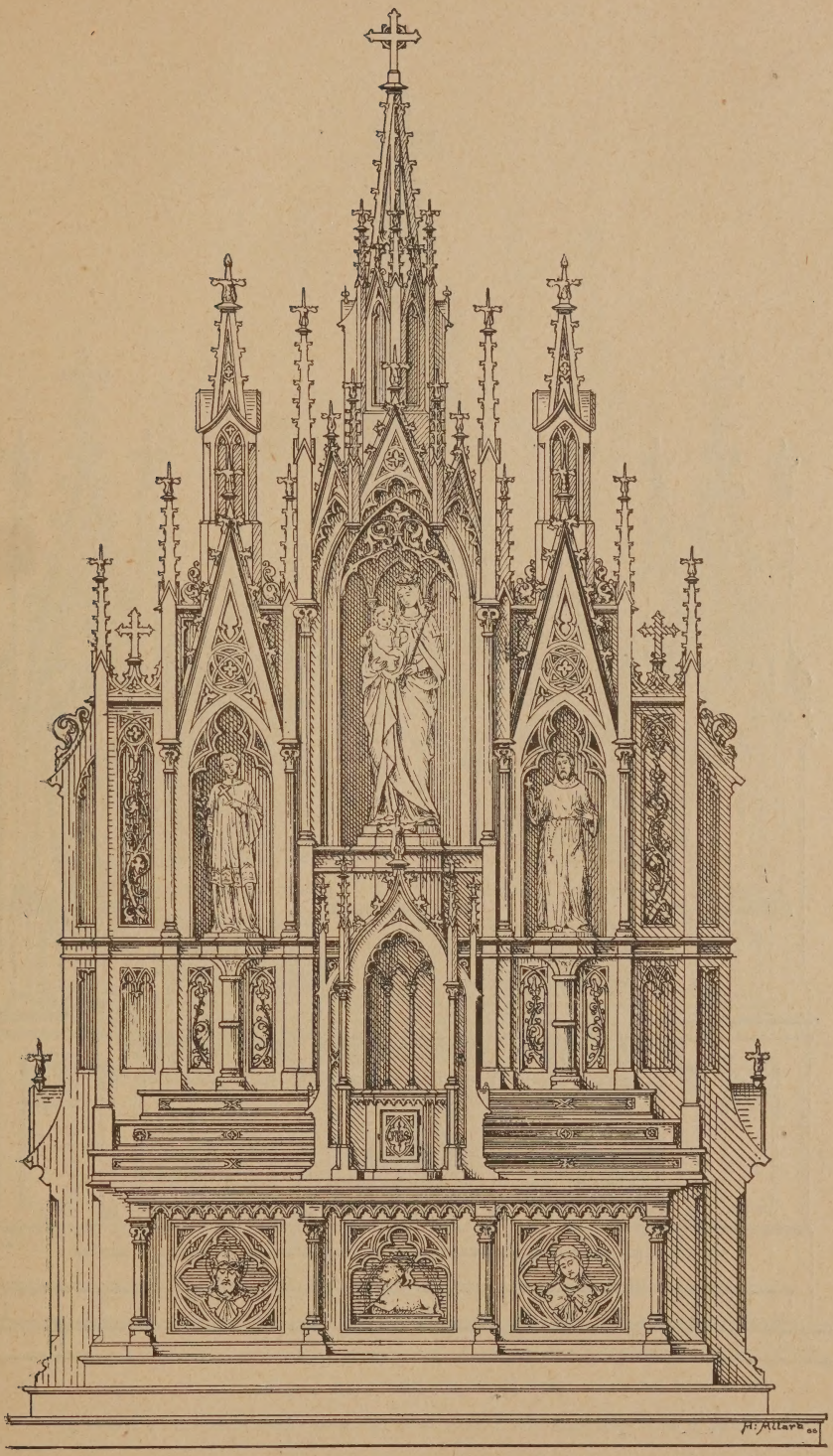


NO. 4. GOTHIC SIDE ALTAR.

From 13 to 15 feet high—table from 6 to 8 feet.

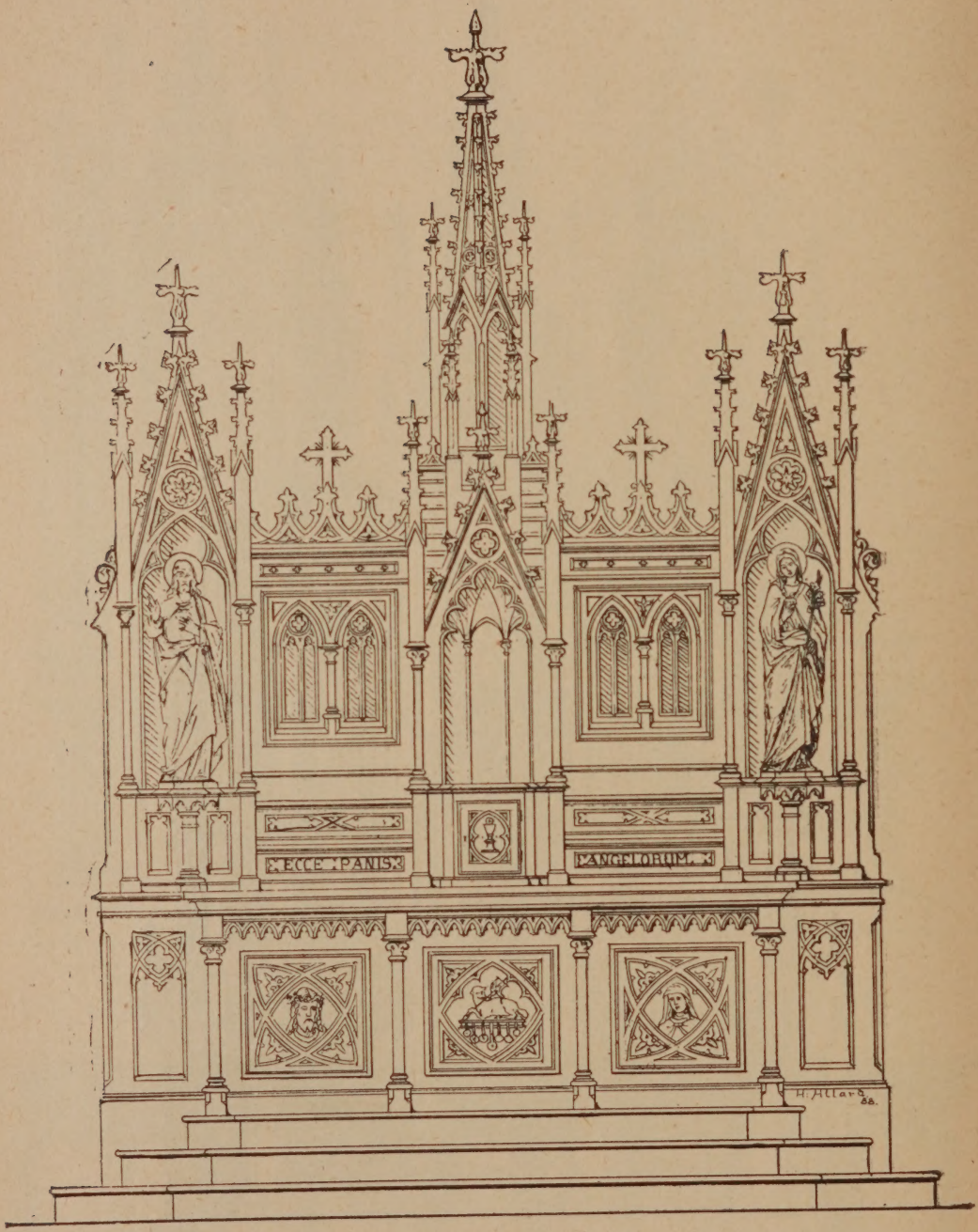


NO. 52. ROMANESQUE RAILING.



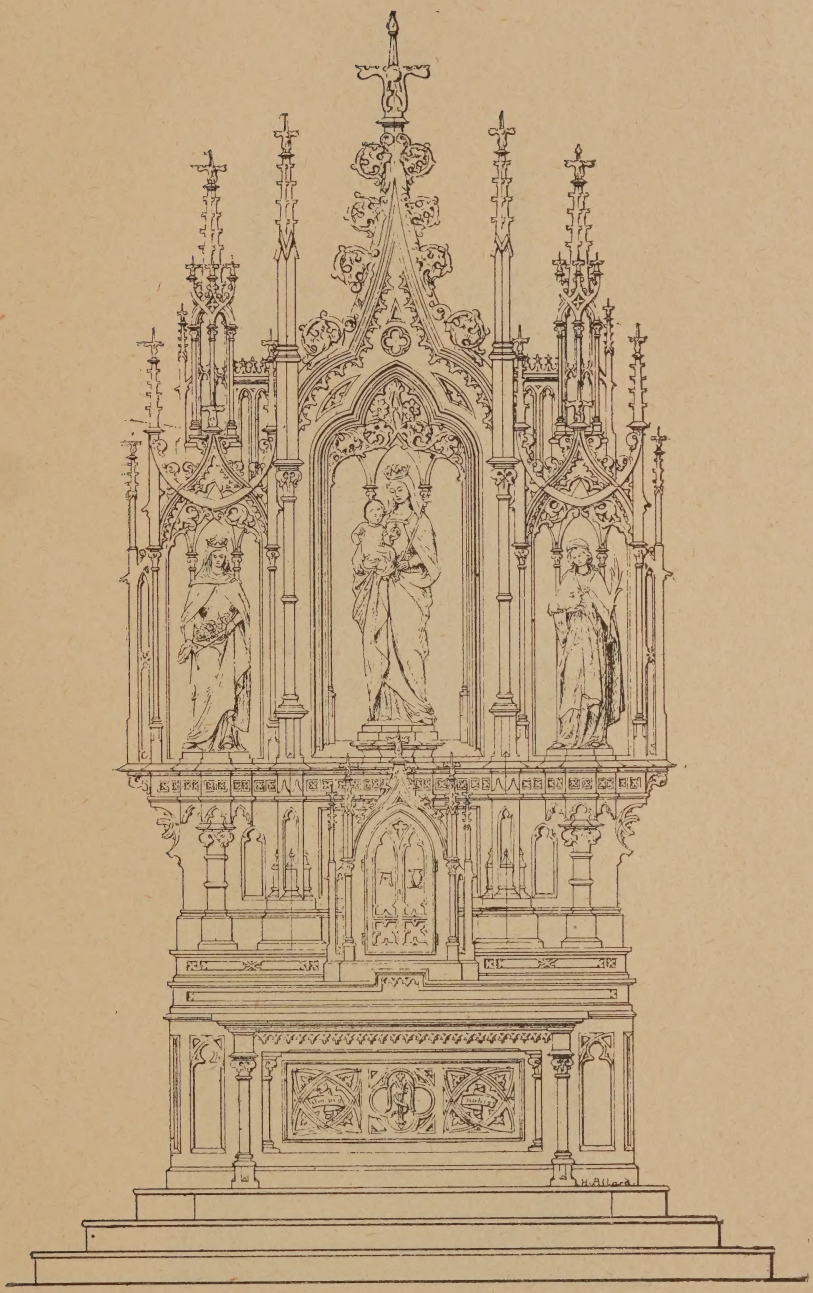
NO. 5. GOTHIC MAIN ALTAR.

From 26 to 30 feet high—table from 9 to 11 feet long—entire width of altar 14 feet.



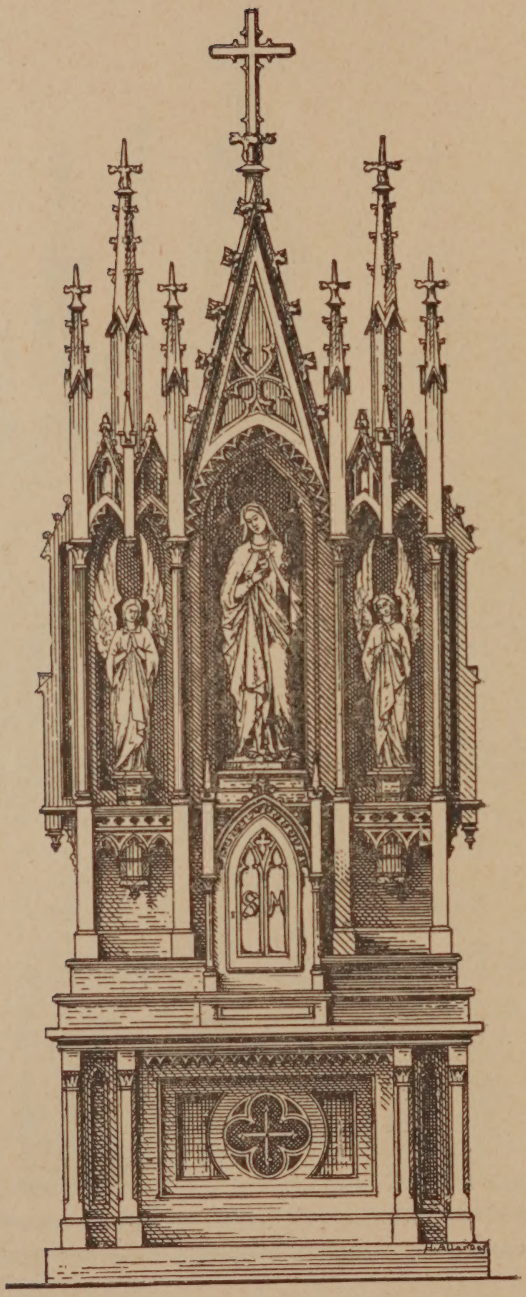

NO. 6. GOTHIC MAIN ALTAR.

From 16 to 20 feet high, and from 10 to 12 feet wide—table from 8 to 10 feet long.



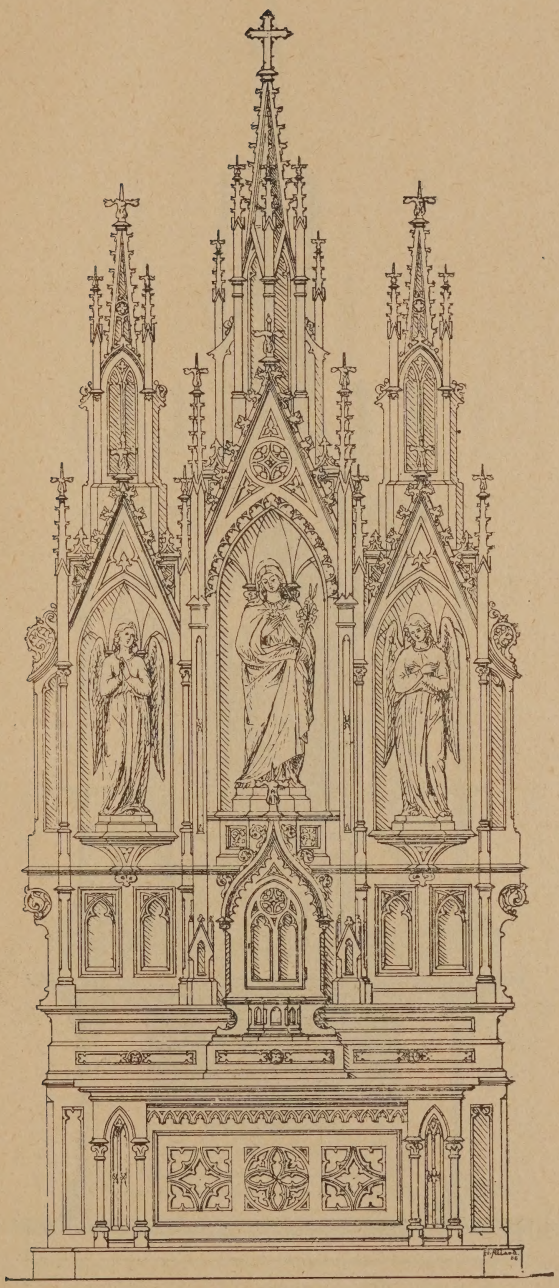
NO. 7. GOTHIC SIDE ALTAR.

From 23 to 26 feet high, and from 9 to 10 feet wide—table 7 or 8 feet long.



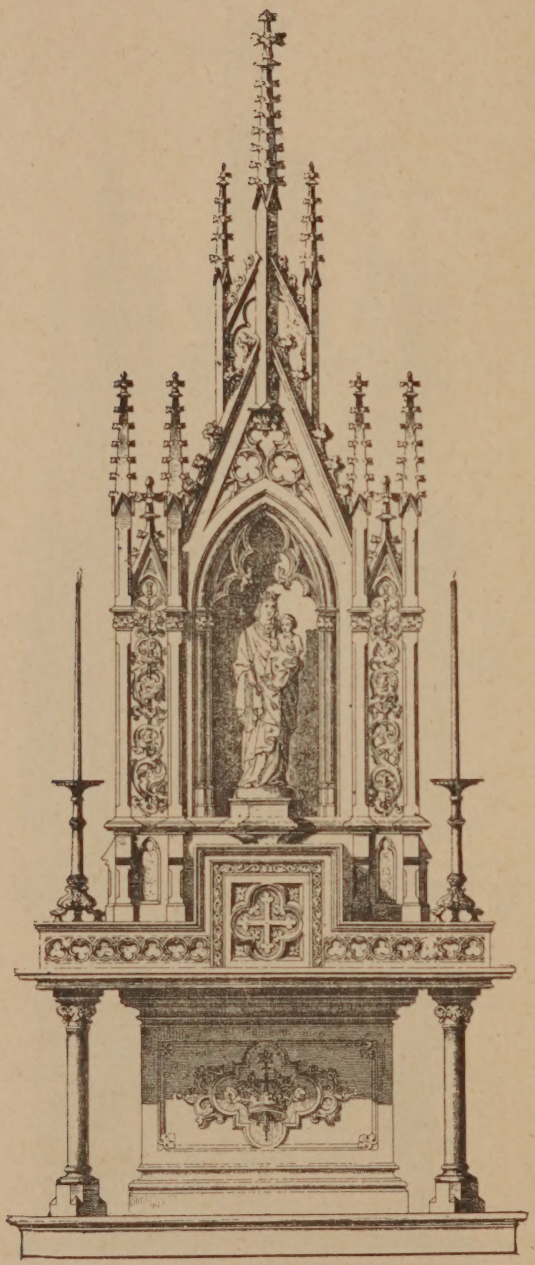

NO. 8. GOTHIC SIDE ALTAR.

From 18 to 20 feet high table from 6 to 8 feet long.



NO. **9.** GOTHIC SIDE ALTAR.

From 23 to 25 feet high and 9 to 10 feet wide.

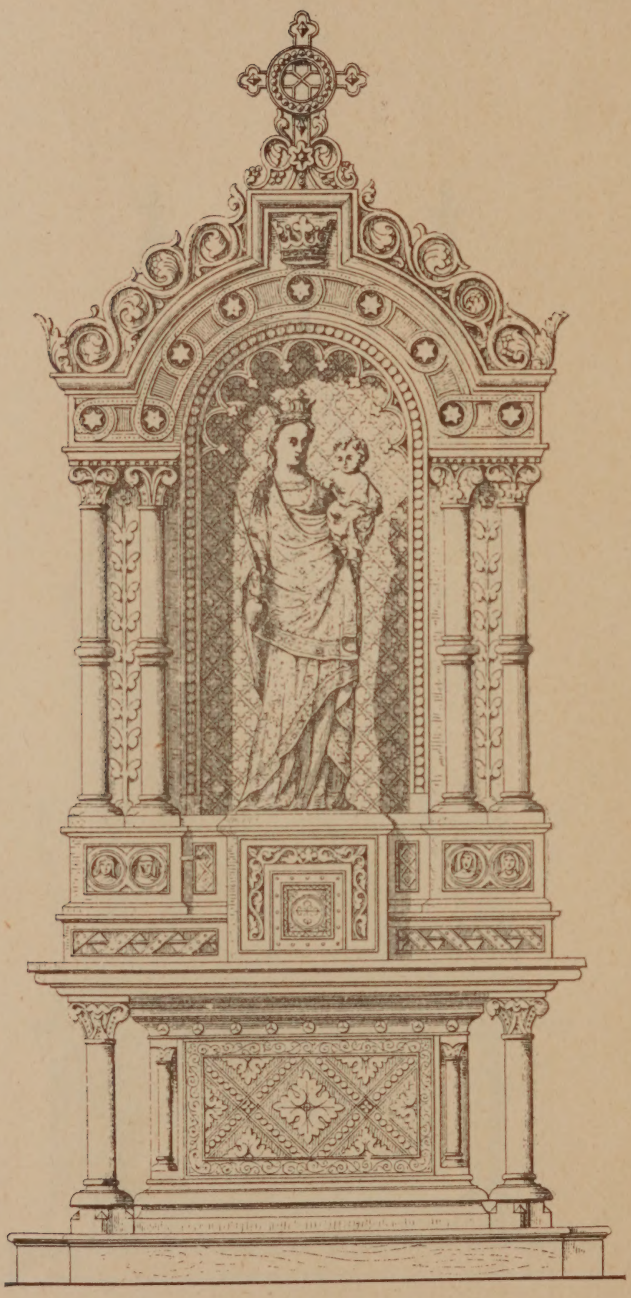


NO. **10.** GOTHIC SIDE ALTAR.

From 15 to 18 feet high—table from 6 to 8 feet.

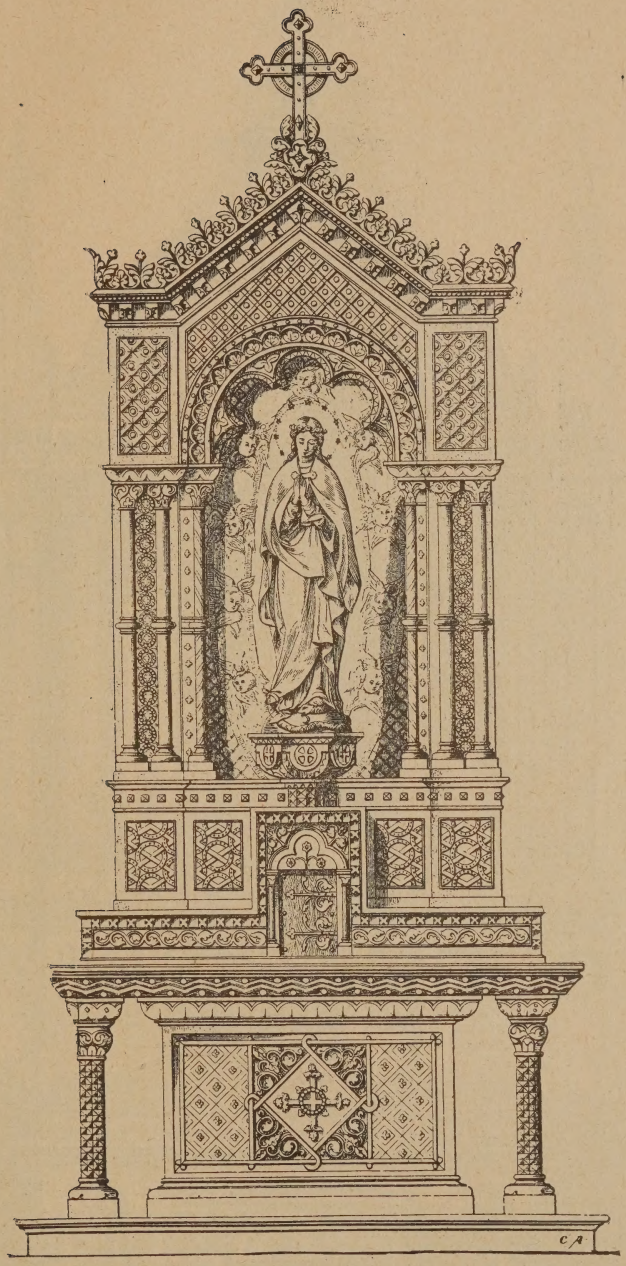
NO. **11.** GOTHIC SIDE ALTAR.

From 20 to 22 feet high—table from 7 to 8 feet long



NO. **12.** ROMANESQUE SIDE ALTAR.

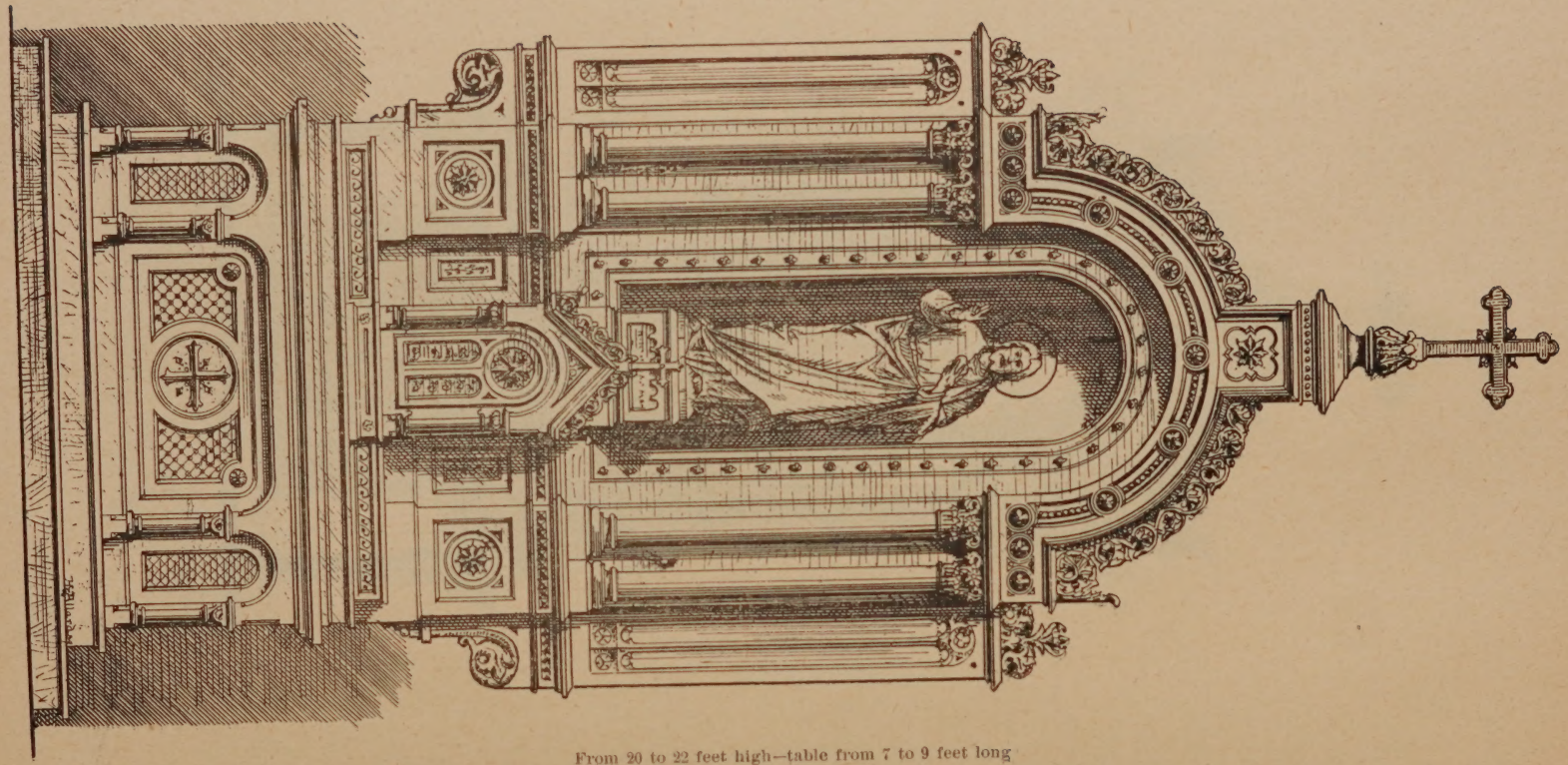
From 15 to 18 feet high—table 7 feet long.



NO. **13.** ROMANESQUE SIDE ALTAR.

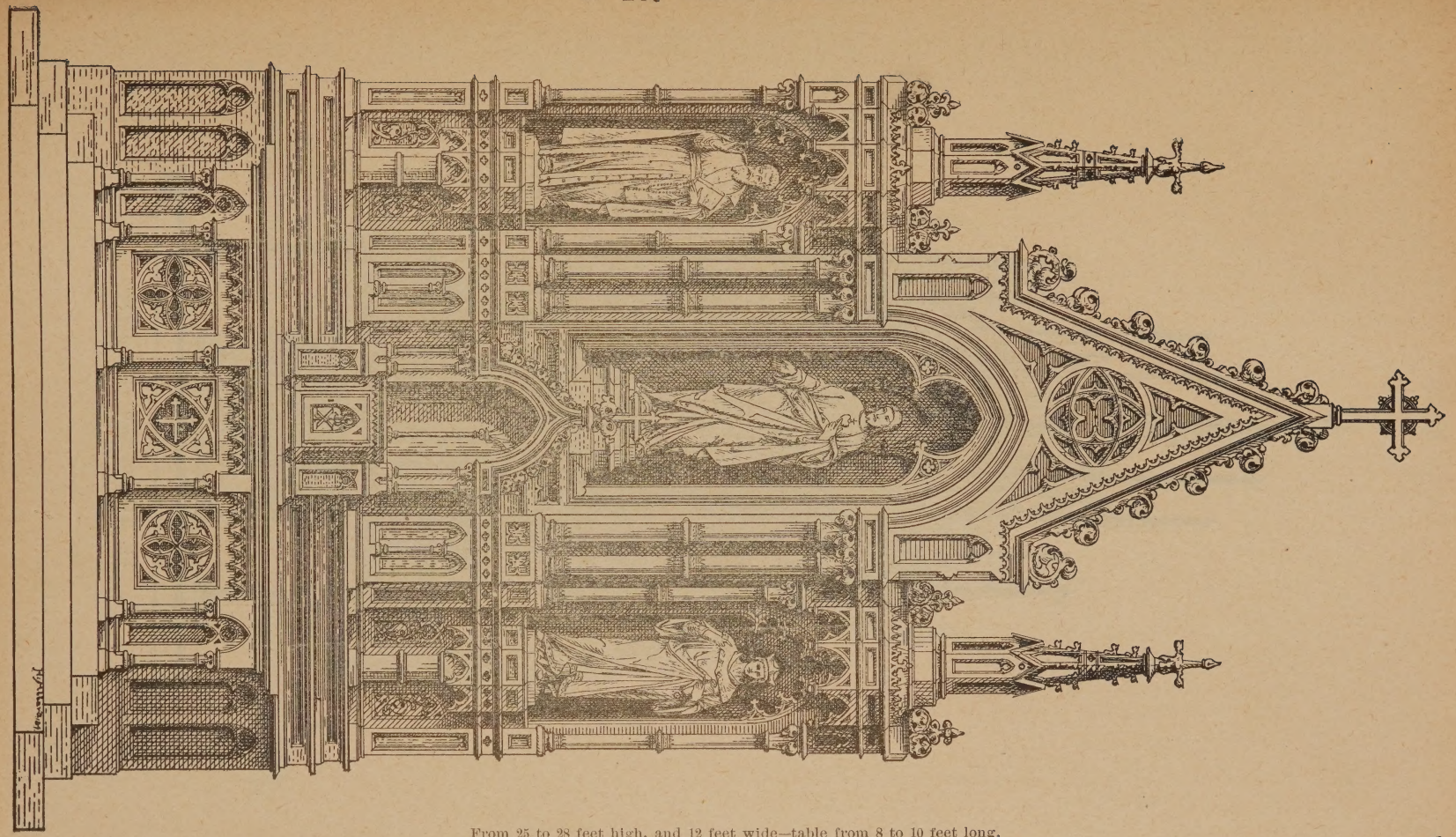
From 15 to 13 feet high, and 7 feet wide.

NO. 14. ROMANESQUE ALTAR.

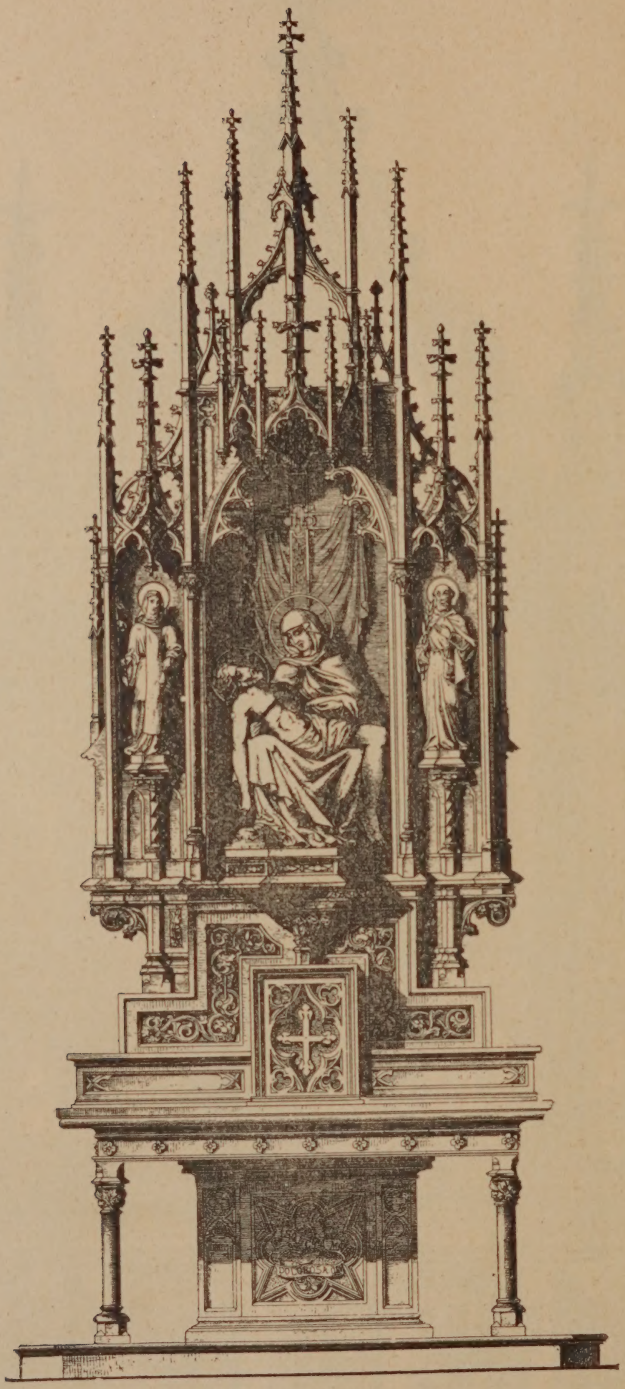


From 20 to 22 feet high—table from 7 to 9 feet long

NO. 15. GOTHIC MAIN ALTAR.

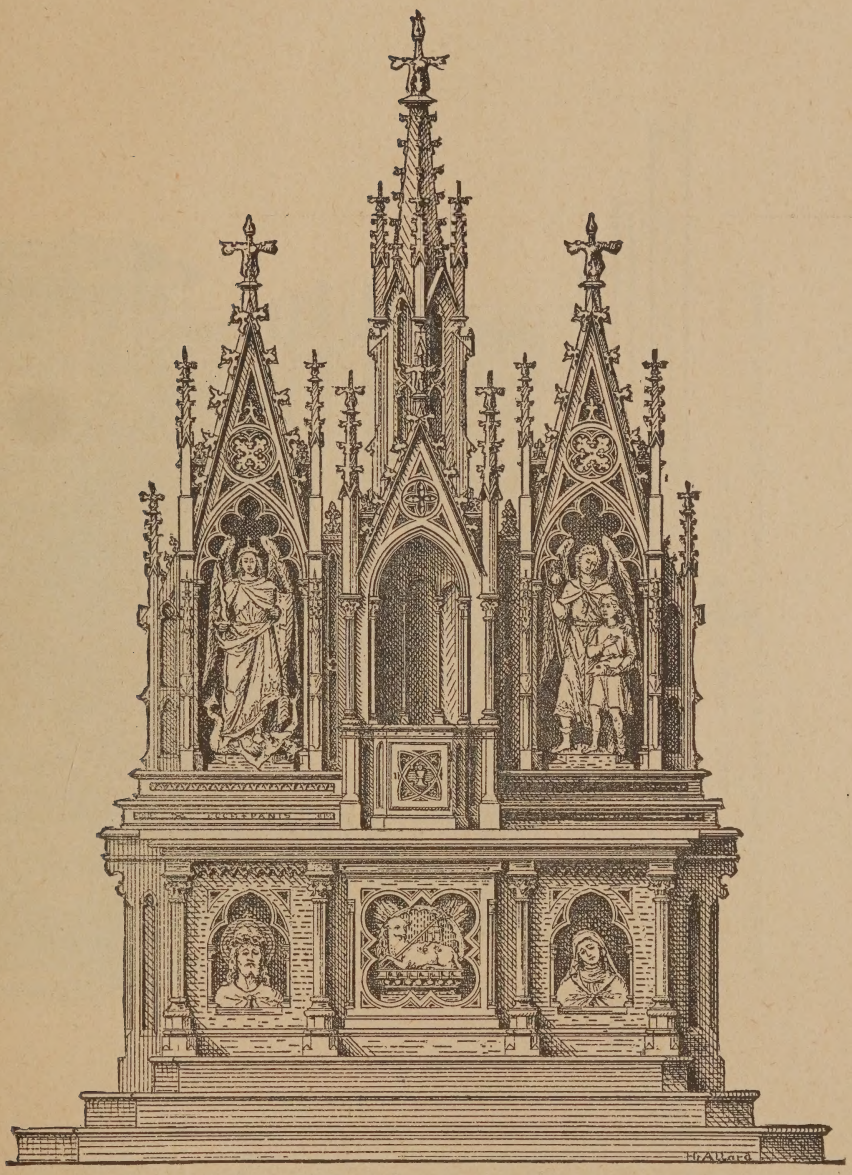


From 25 to 28 feet high, and 12 feet wide—table from 8 to 10 feet long.



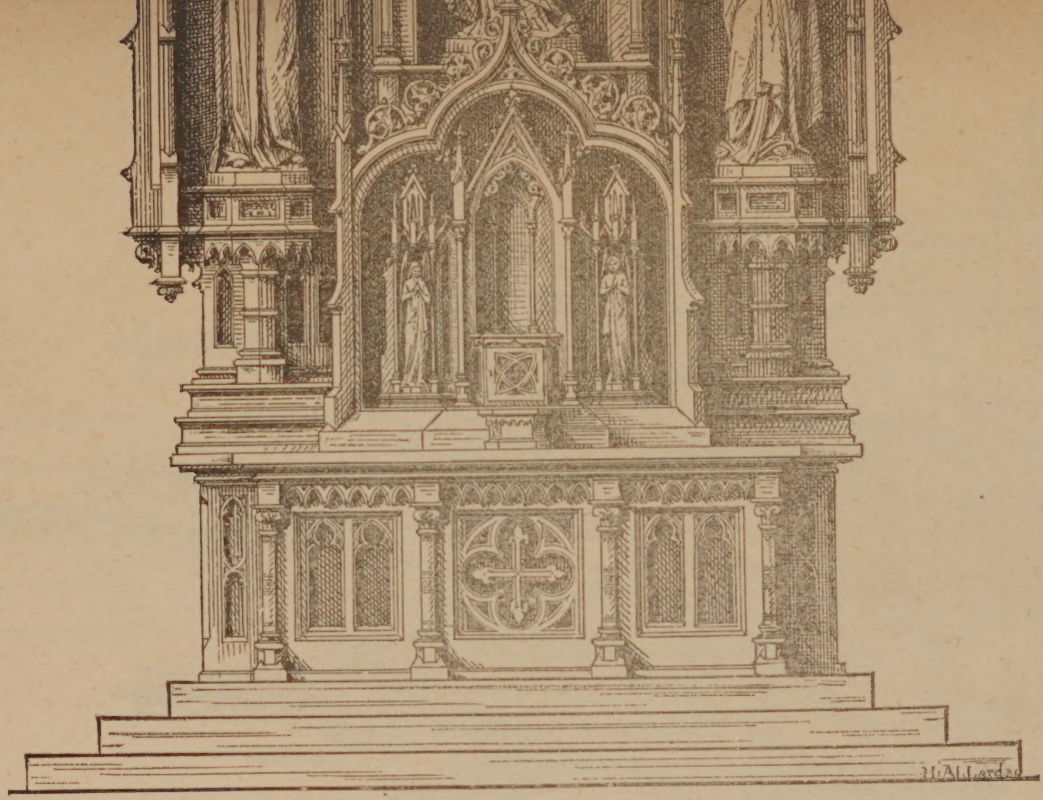
NO. **16.** GOTHIC SIDE ALTAR.

From 17 to 20 feet high—table from 7 to 9 feet long.



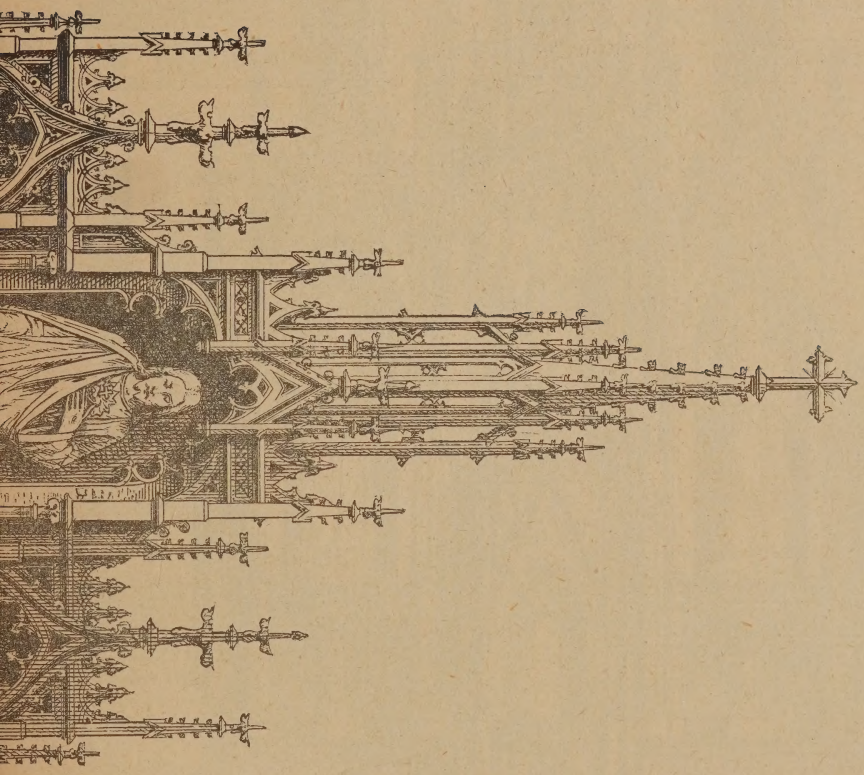
NO. **17.** GOTHIC MAIN ALTAR.

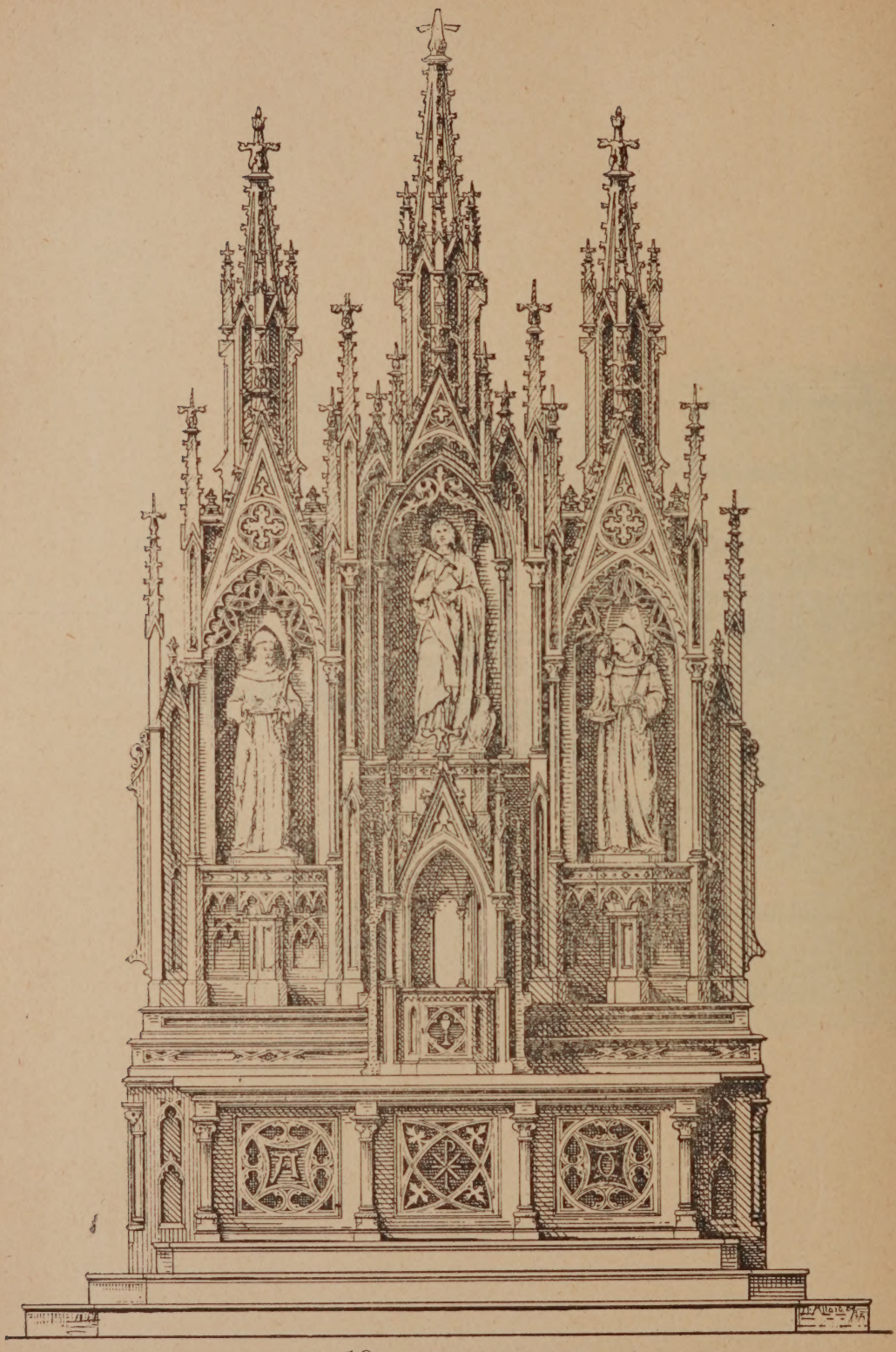
From 16 to 18 feet high—table from 8 to 10 feet long.



NO. 18. GOTHIC MAIN ALTAR.

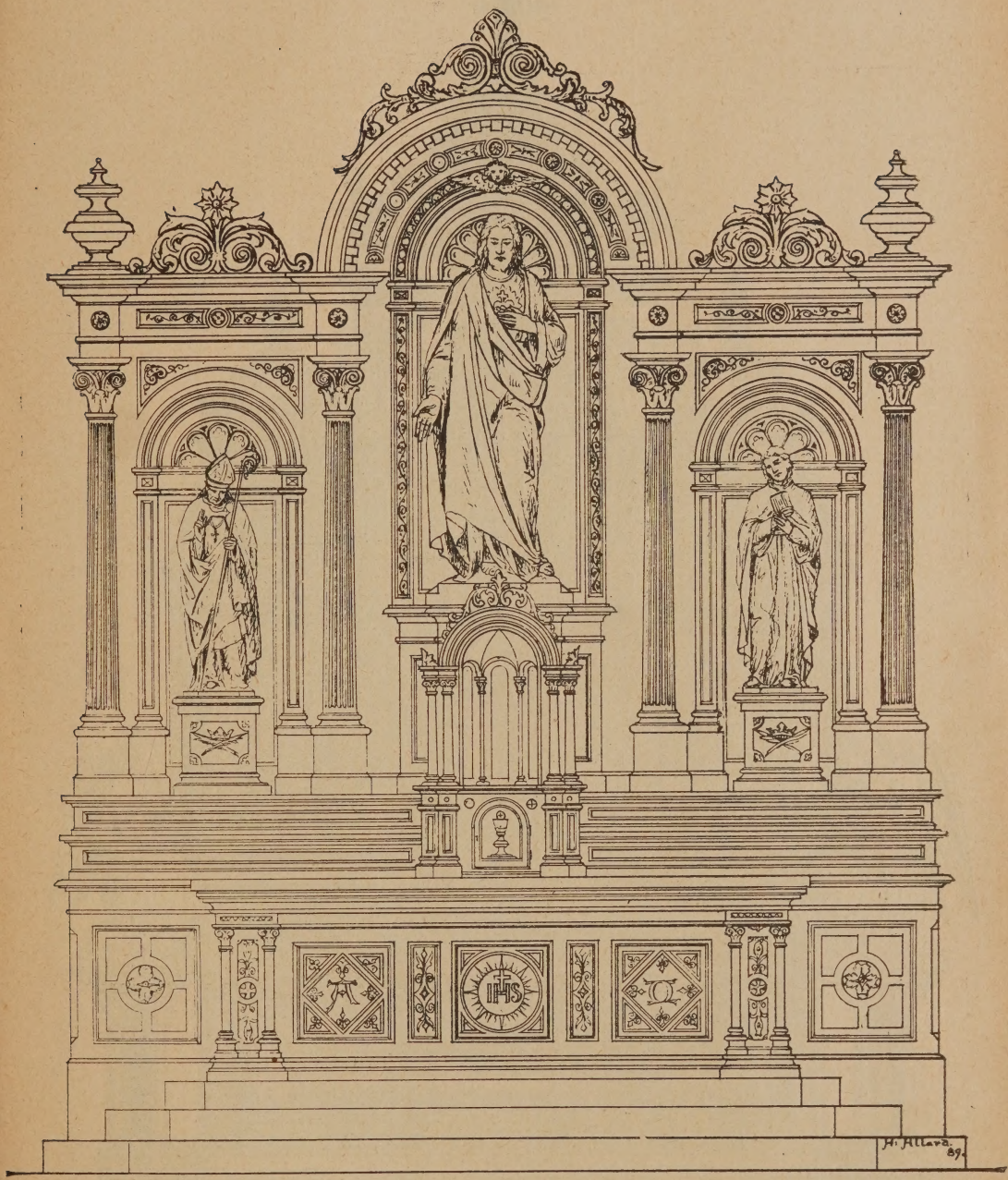
From 26 to 28 feet high, and from 10 to 12 feet wide—table from 8 to 10 feet long.





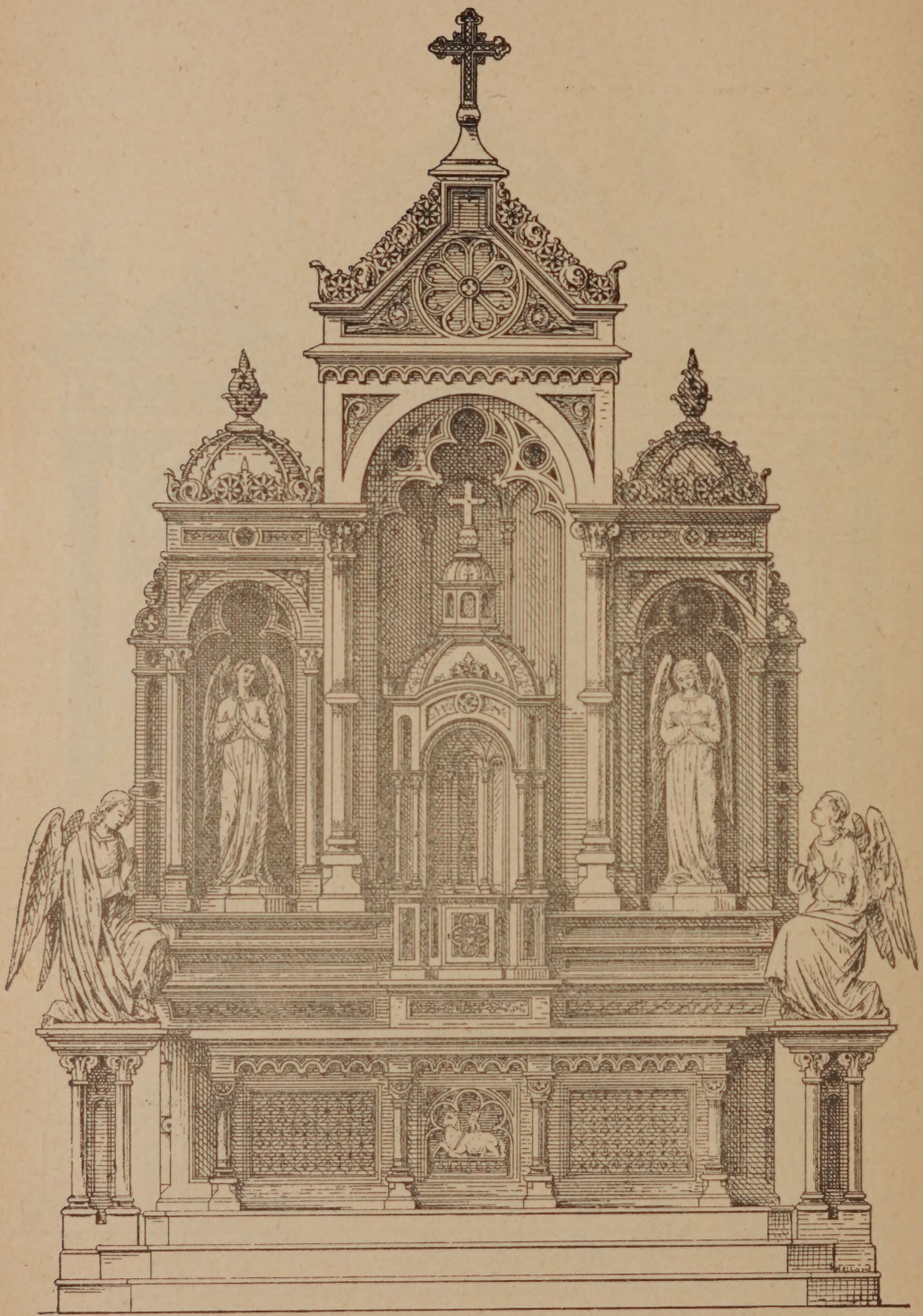
NO. **19.** GOTHIC MAIN ALTAR.

From 26 to 30 feet high, and from 12 to 14 feet wide—table from 9 to 11 feet long.




NO. **20.** RENAISSANCE MAIN ALTAR.

From 18 to 23 feet high, and 14 feet wide—table from 8 to 10 feet long.

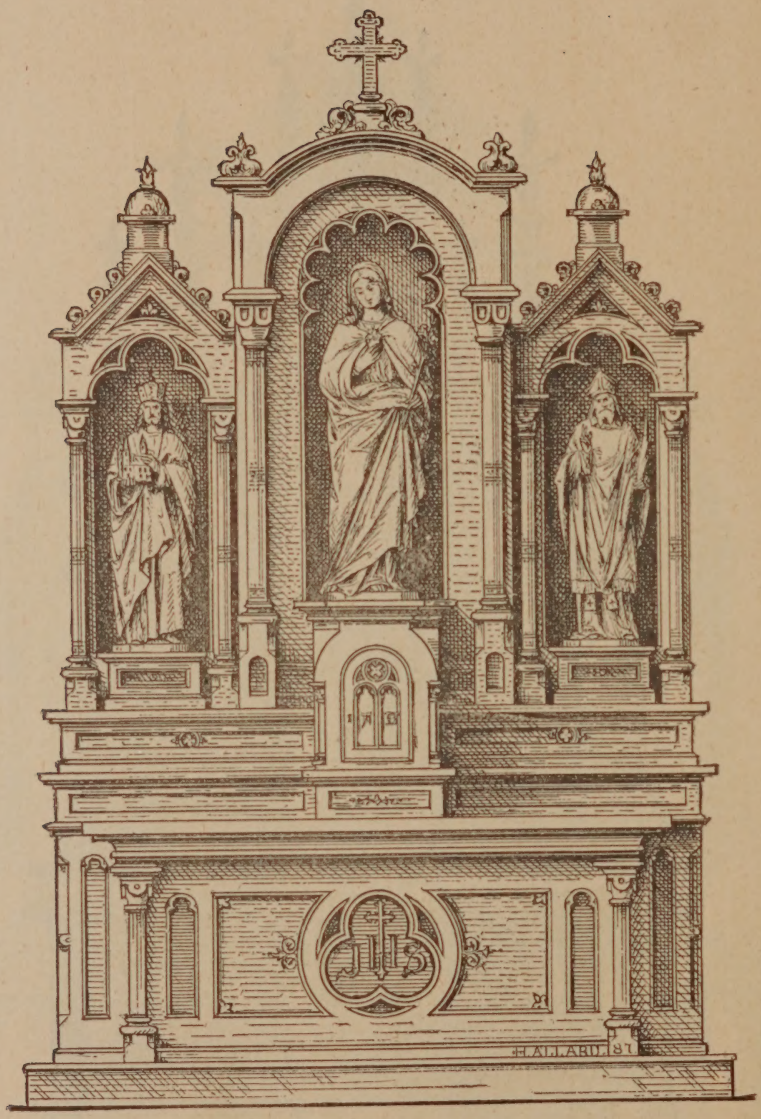


NO. **21.** ROMANESQUE MAIN ALTAR.

From 22 to 25 feet high, and 15 feet wide—table from 9 to 10 feet long.

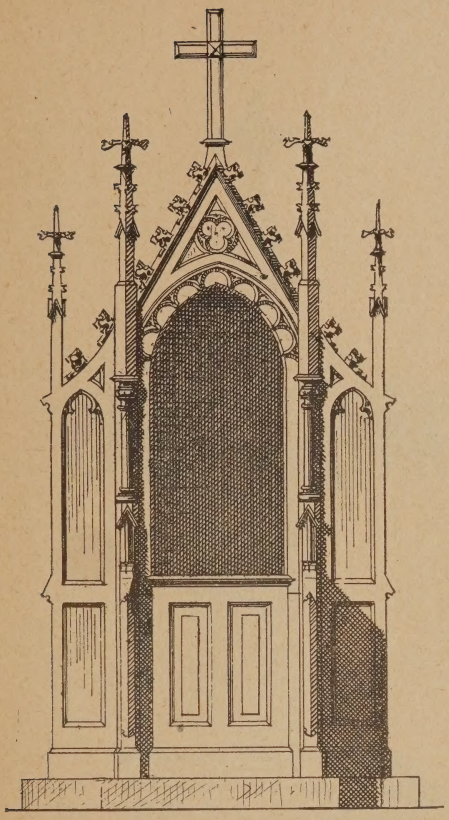
NO. 22. GOTHIC MAIN ALTAR.

From 18 to 23 feet high—table from 8 to 10 feet long.

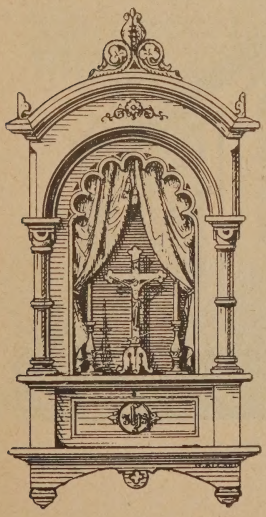



NO. **23.** CHAPEL ALTAR.

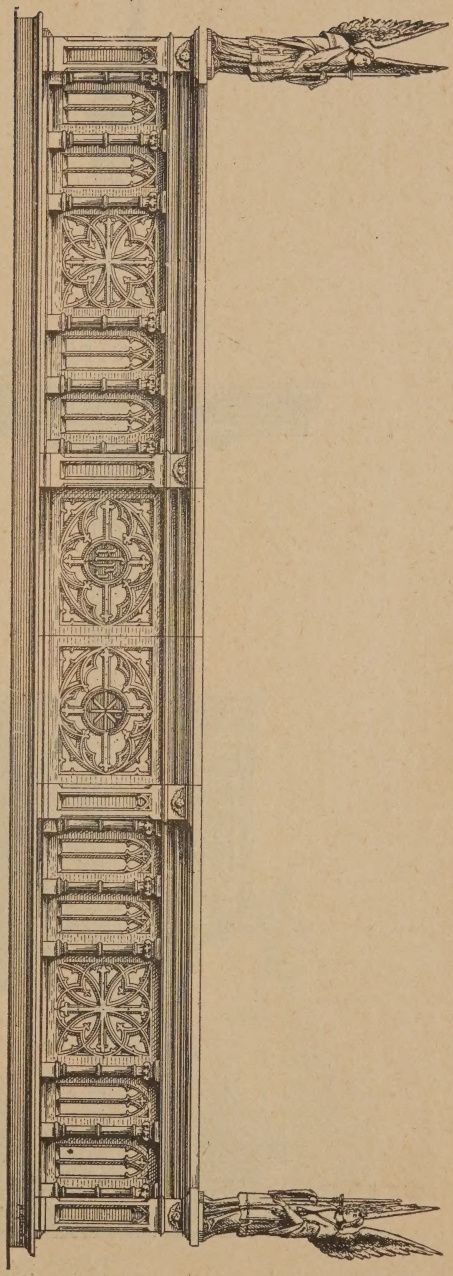
From 12 to 15 feet high table from 7 to 9 feet long.



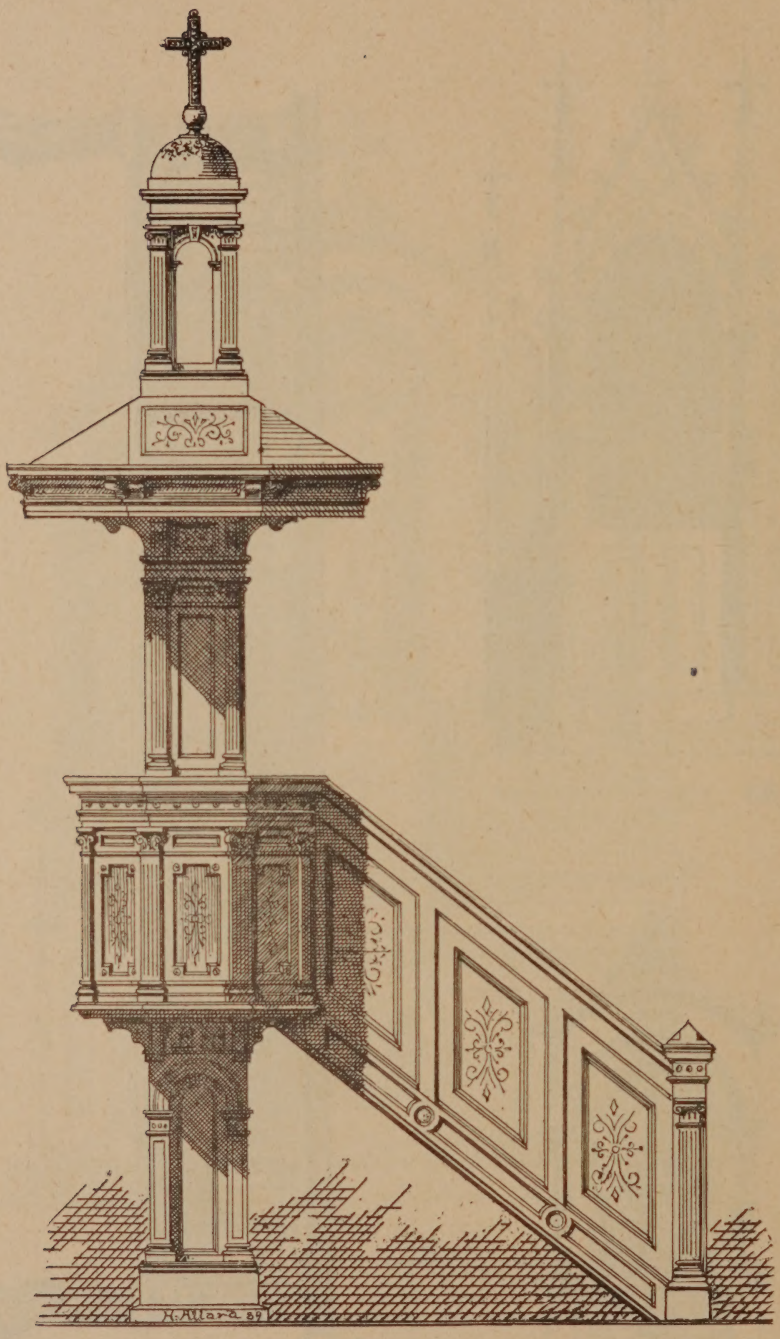
NO. **53** SINGLE CONFESSIONAL.



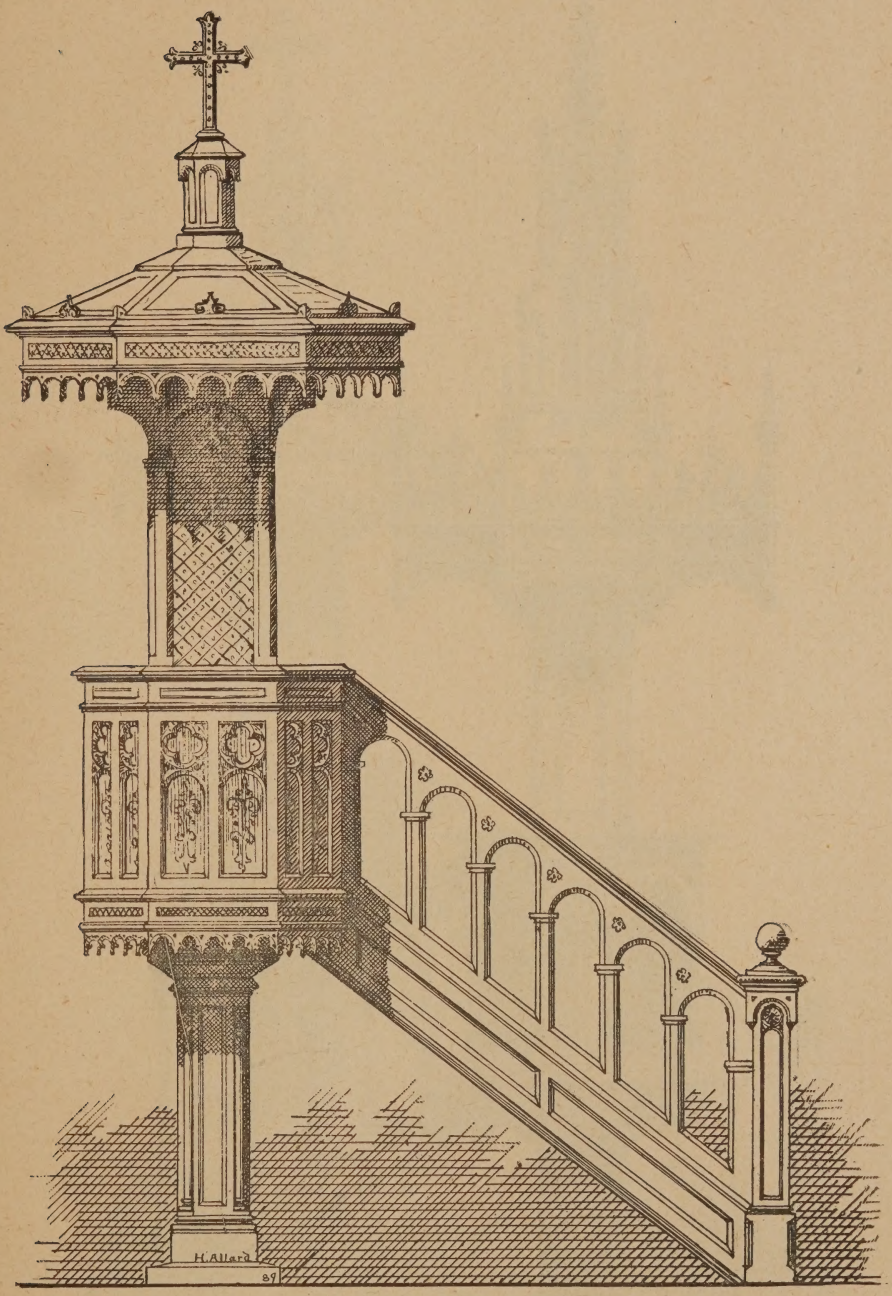
NO. **55.** TABERNACLE,
OR CHAPEL ALTAR.



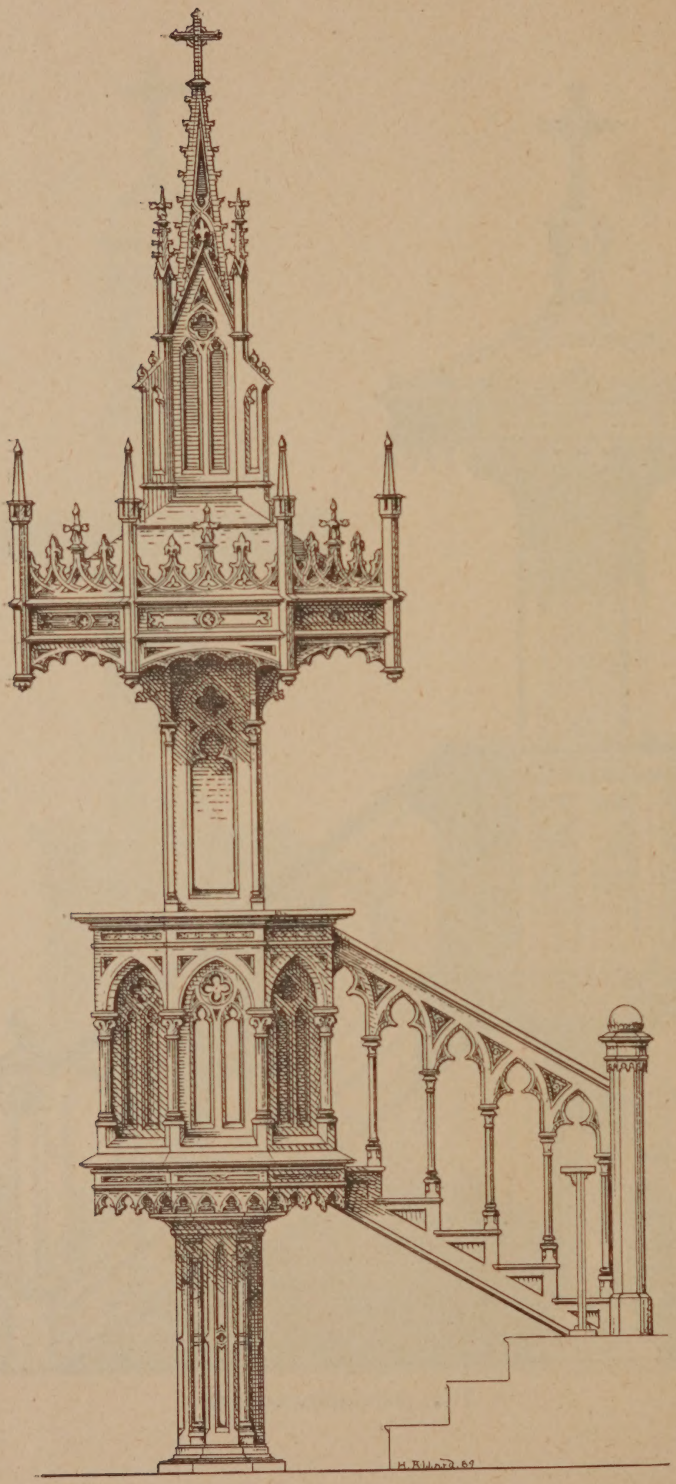
NO. **54.** ALTAR RAILING.



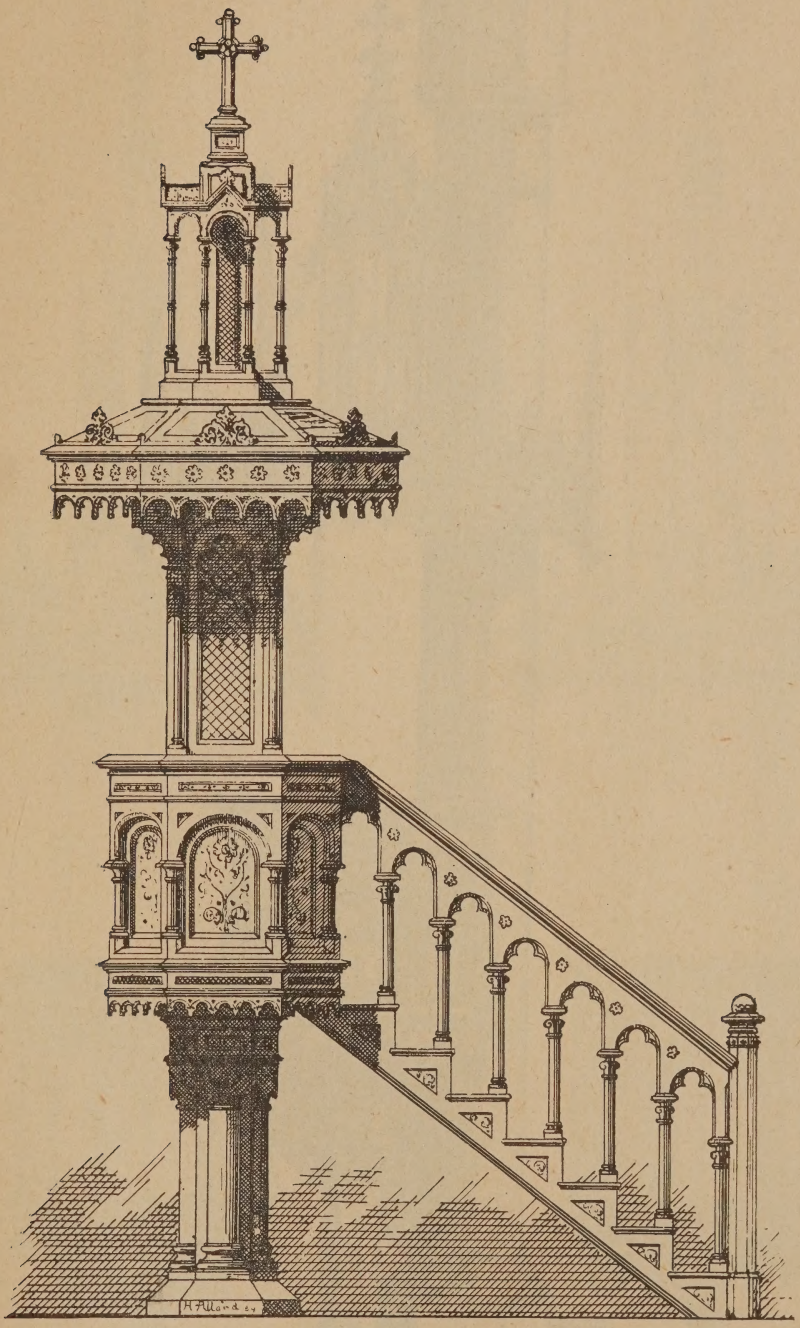
NO. **56.** PULPIT.



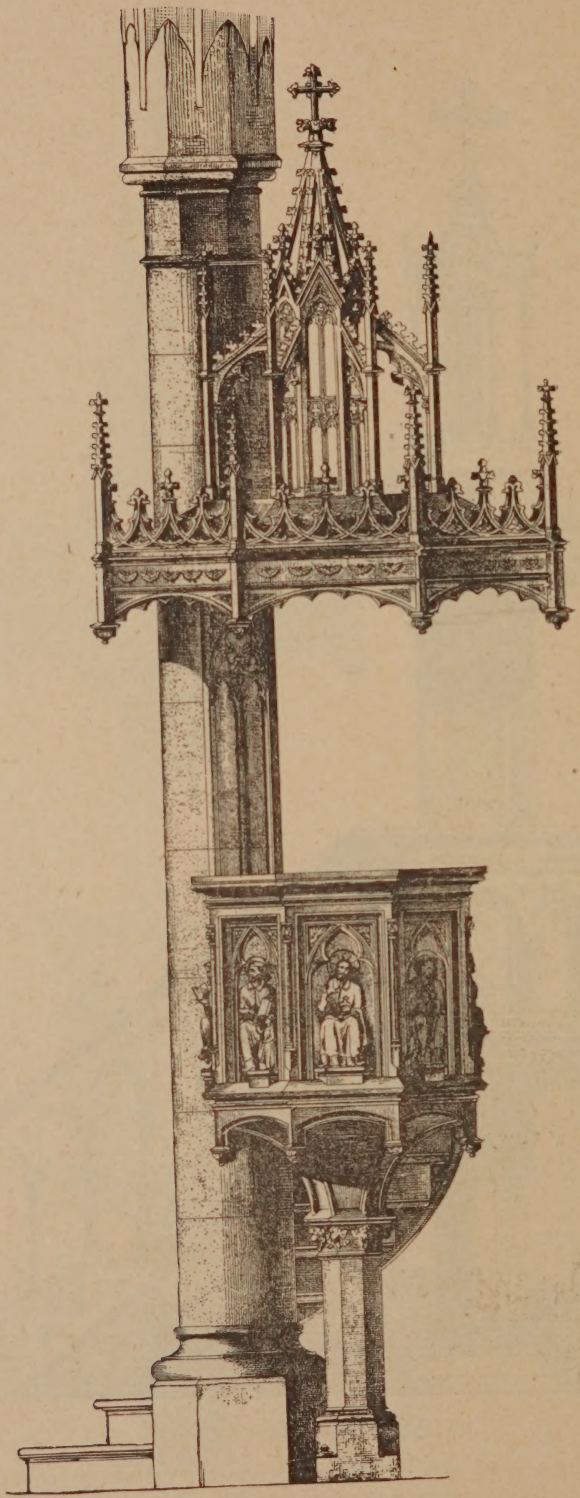

NO. 57. ROMANESQUE PULPIT.



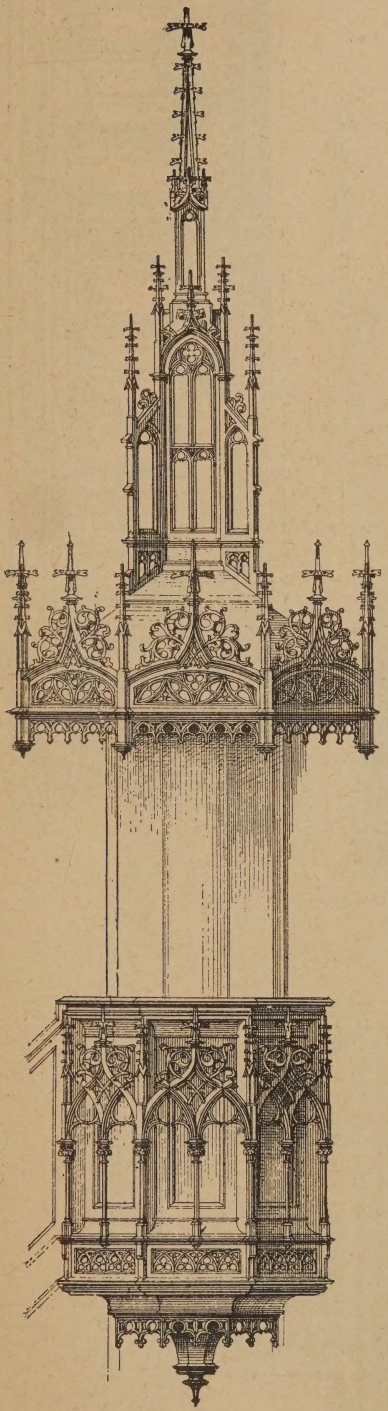
NO. 58. GOTHIC PULPIT.



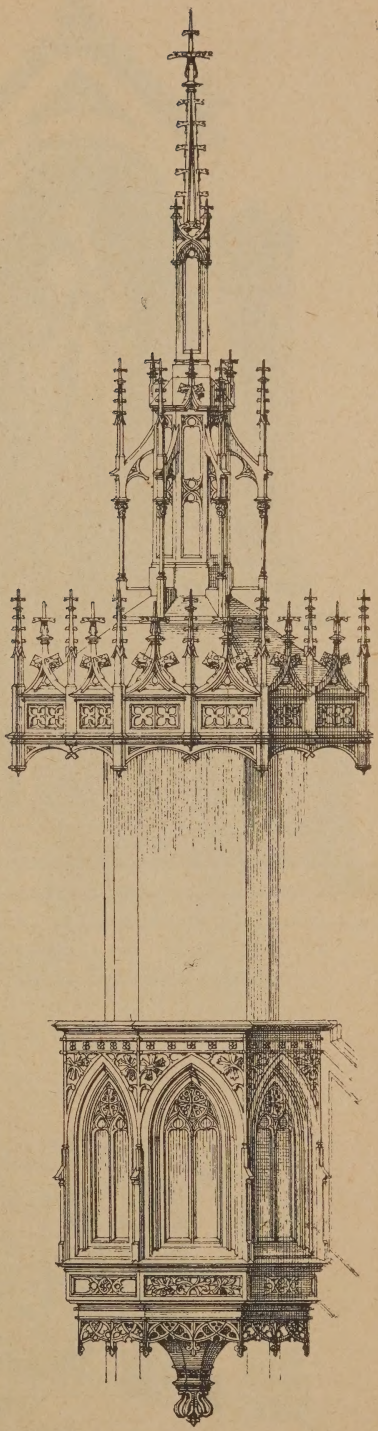
NO. **59.** ROMANESQUE PULPIT.



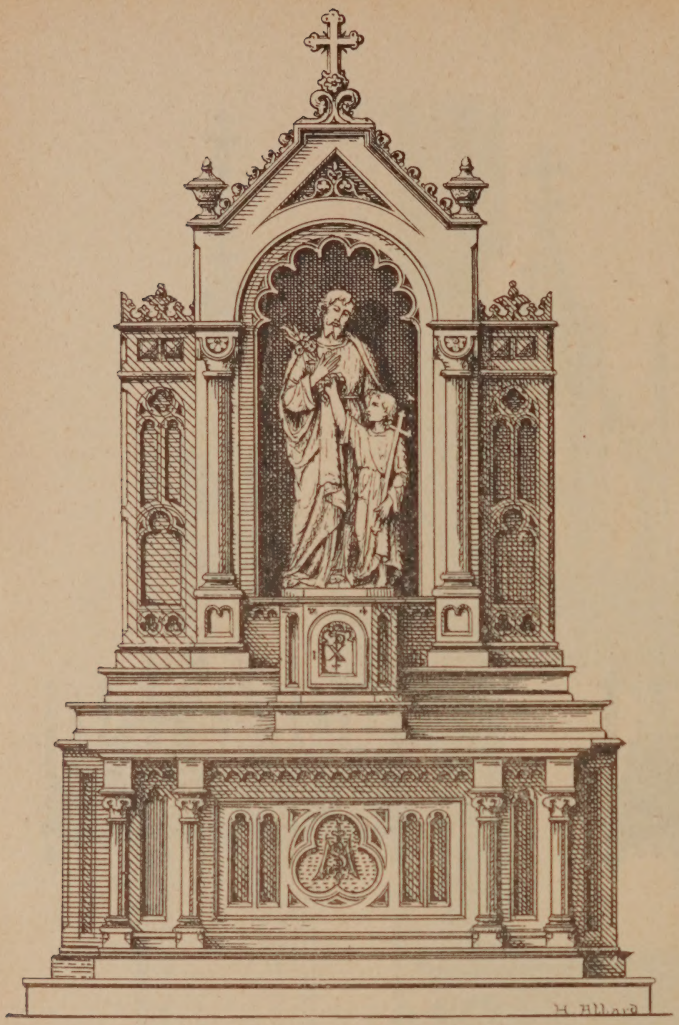
NO. **60.** GOTHIC PULPIT.



NO. **61.** GOTHIC PULPIT.

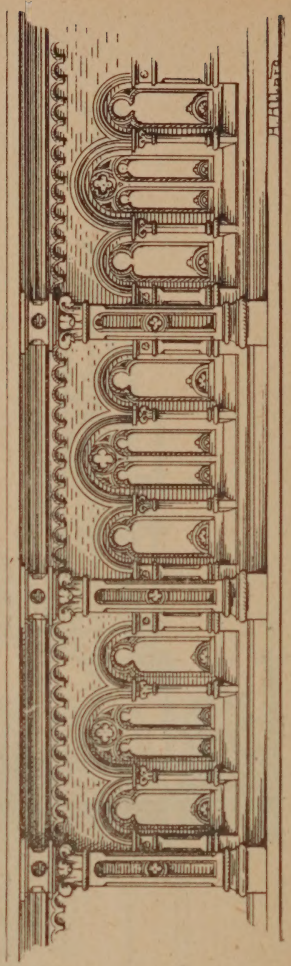


NO. **62.** GOTHIC PULPIT.

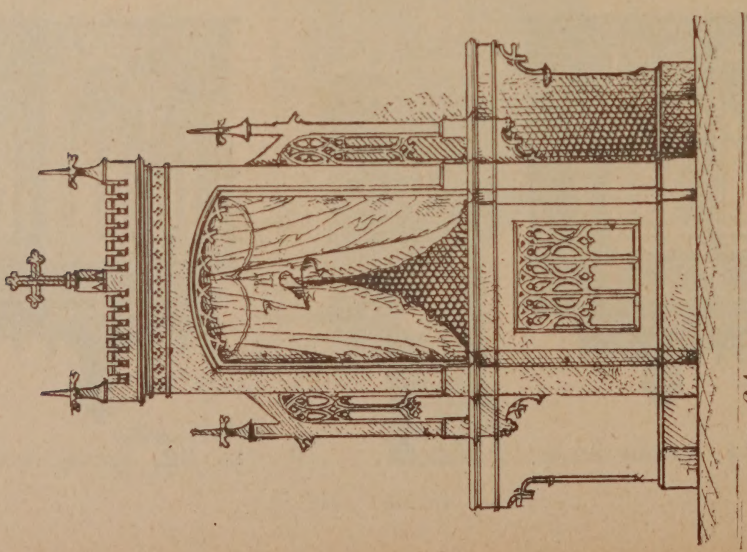


NO. 24. ROMANESQUE CHAPEL OR SIDE ALTAR.

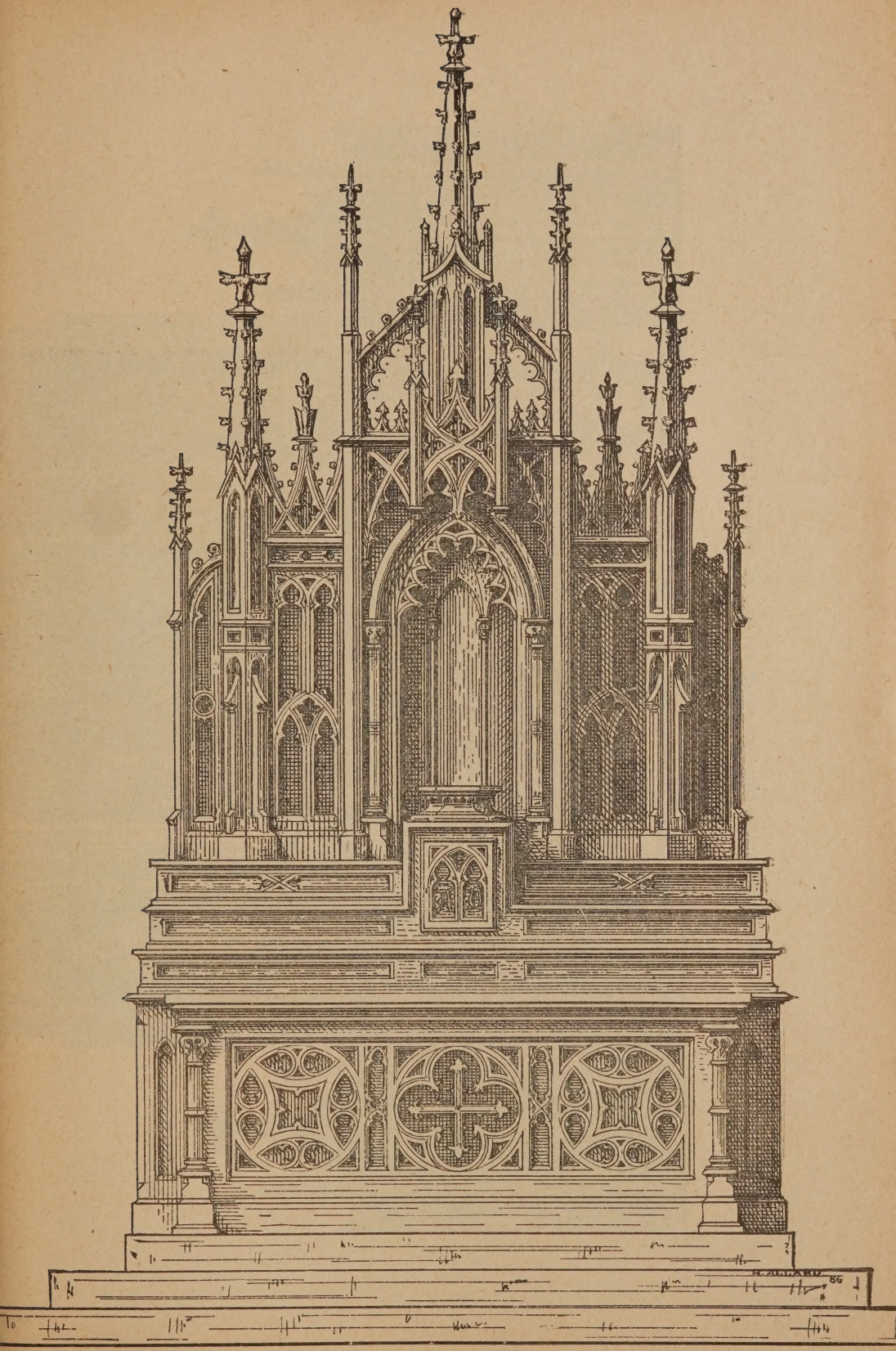
From 12 to 16 feet high, and from 8 to 9 feet wide.

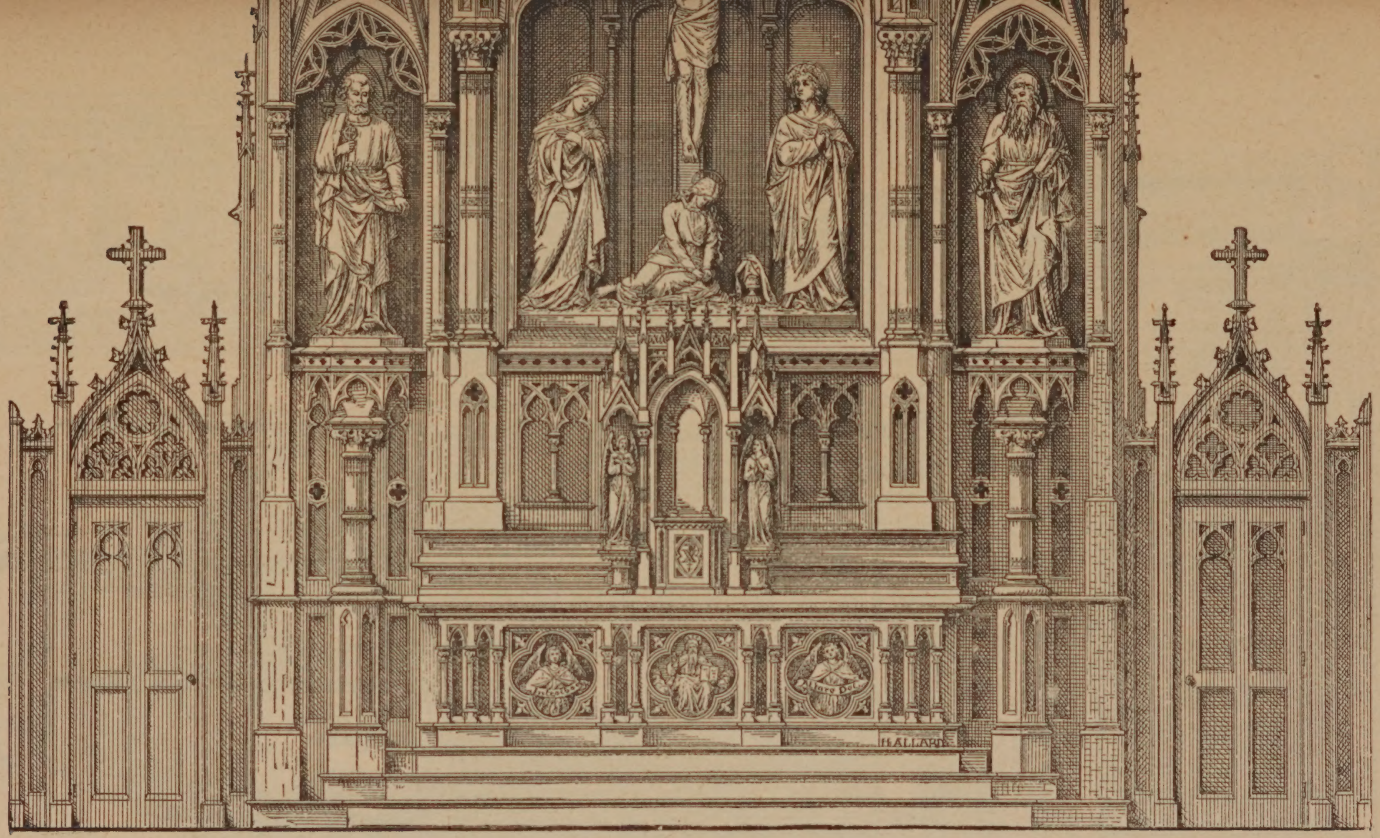


NO. 63. COMMUNION RAILING.



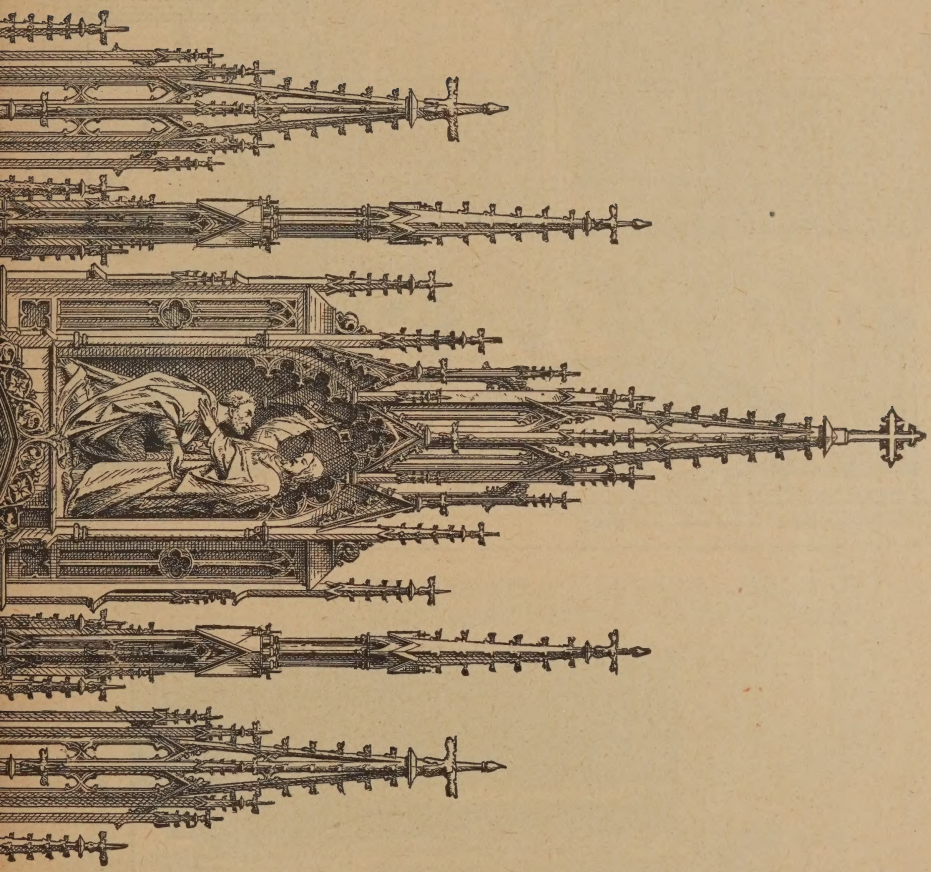
NO. 64. GOTHIC CONFESSIONAL.

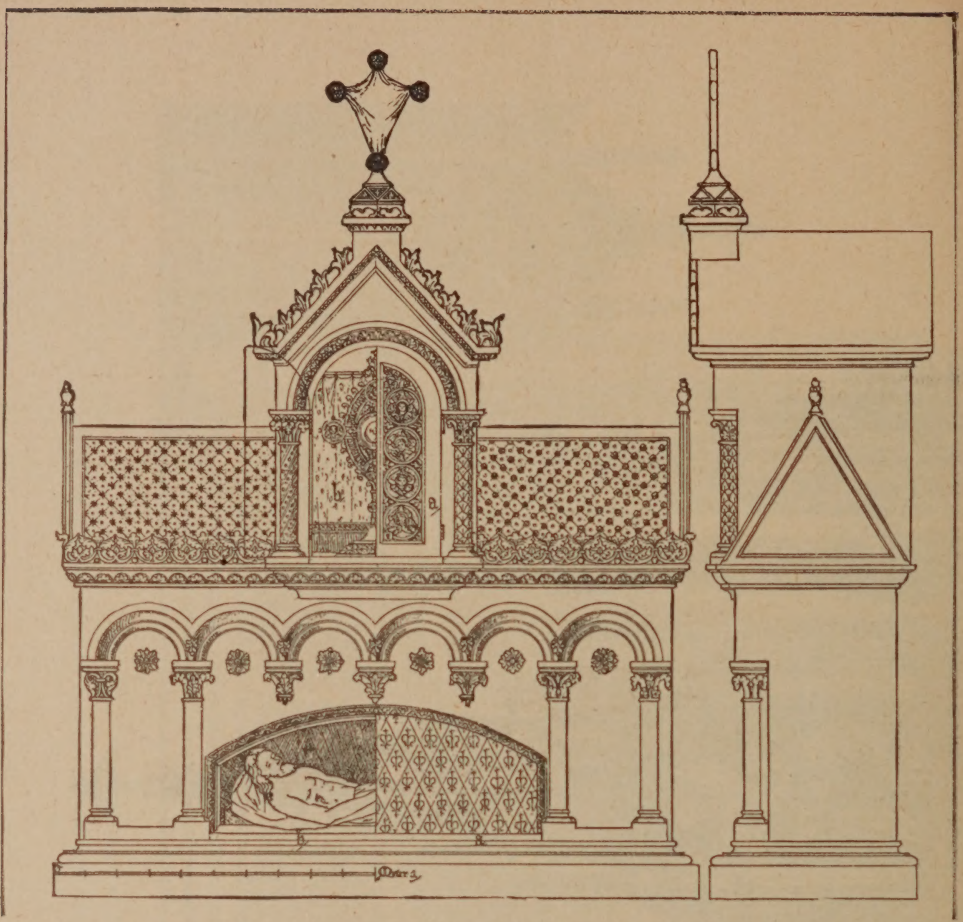




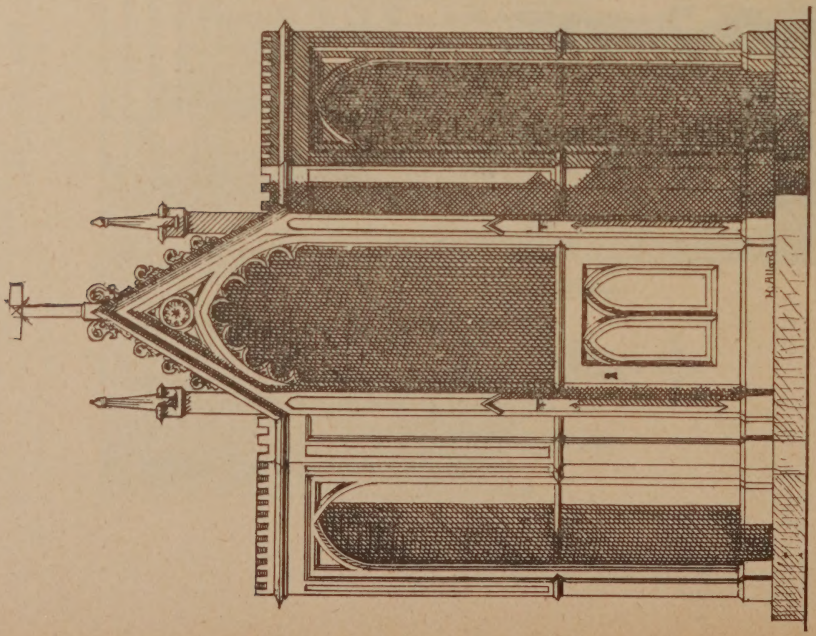
NO. 26. GOTHIC MAIN ALTAR.

From 42 to 50 feet high, and from 18 to 20 feet wide—table from 10 to 2 feet long.

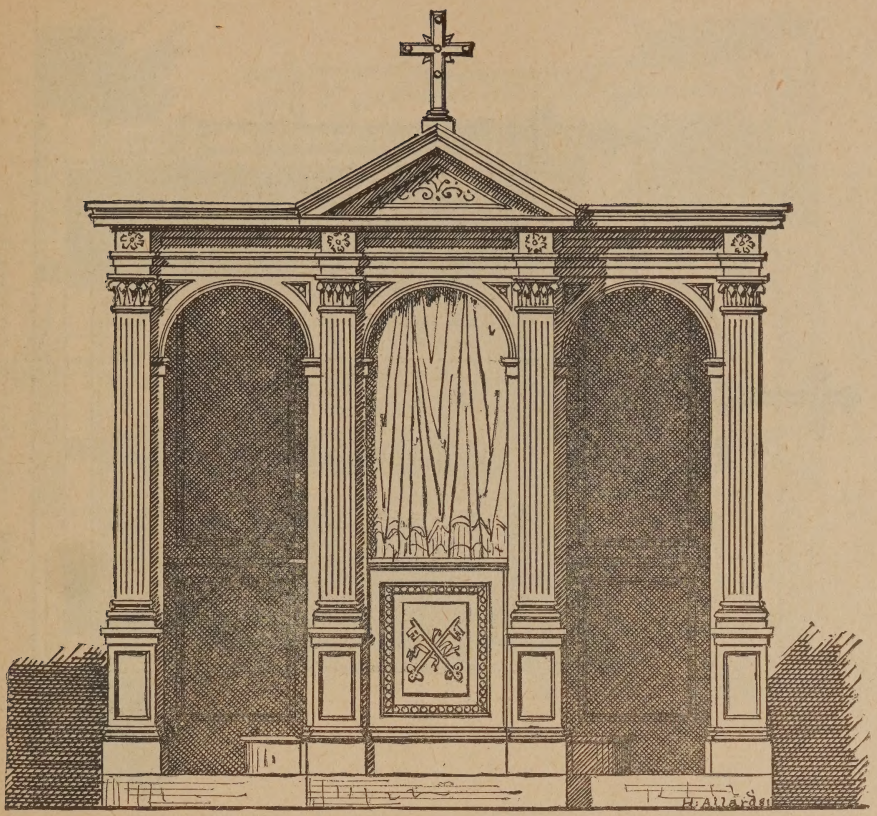




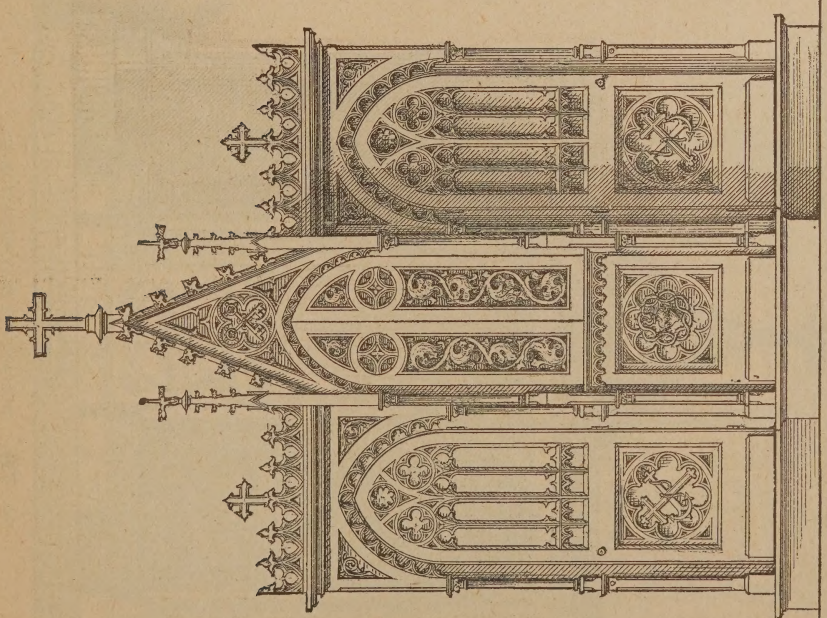
NO. **65.** SEPULCHRE AND REPOSITORY FOR HOLY WEEK.



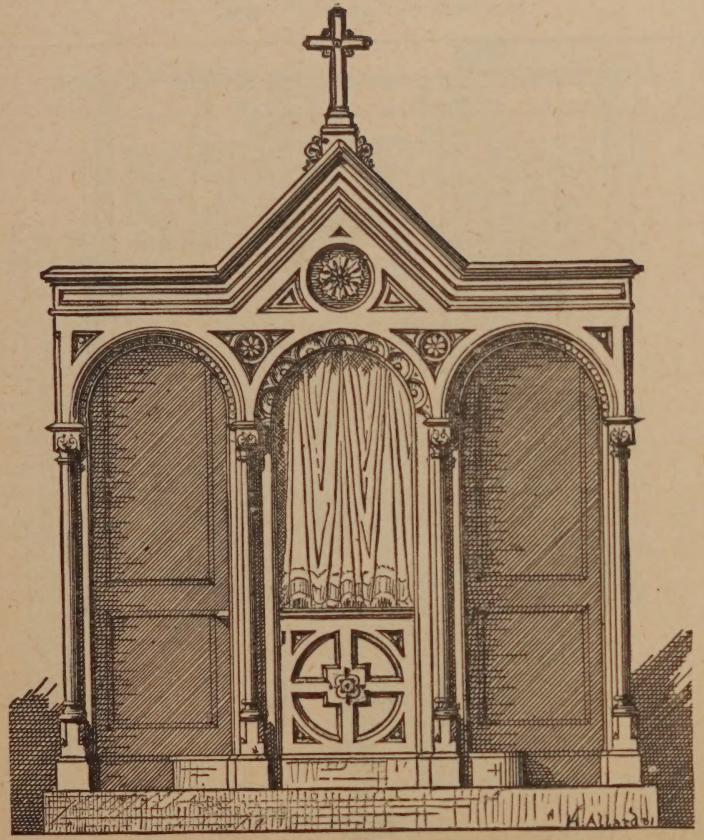
NO. **66.** GOTHIC CONFESSIONAL.



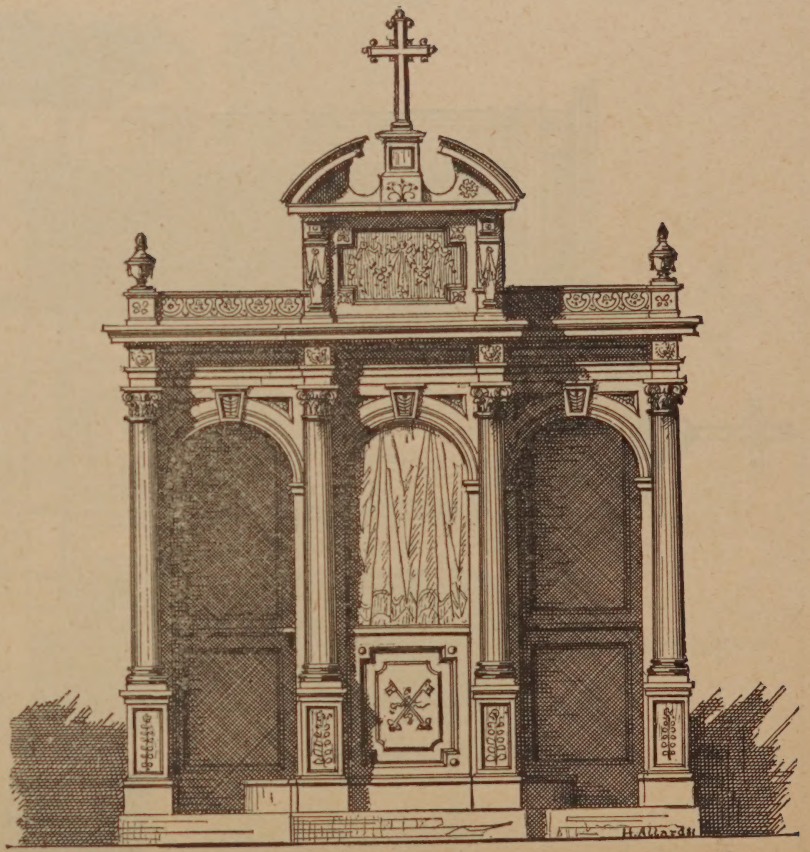
NO. **67.** RENAISSANCE CONFESSIONAL.



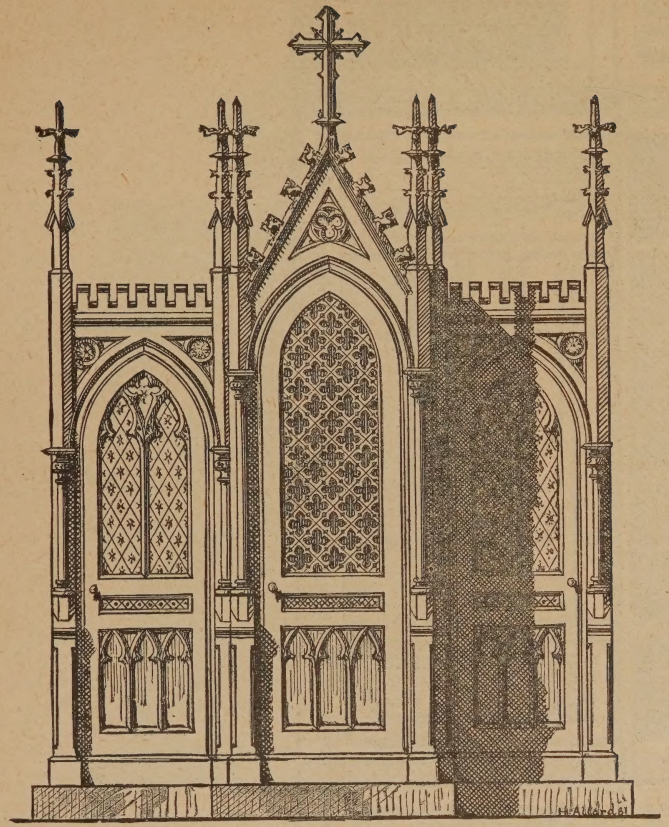
NO. **68.** GOTHIC CONFESSIONAL.



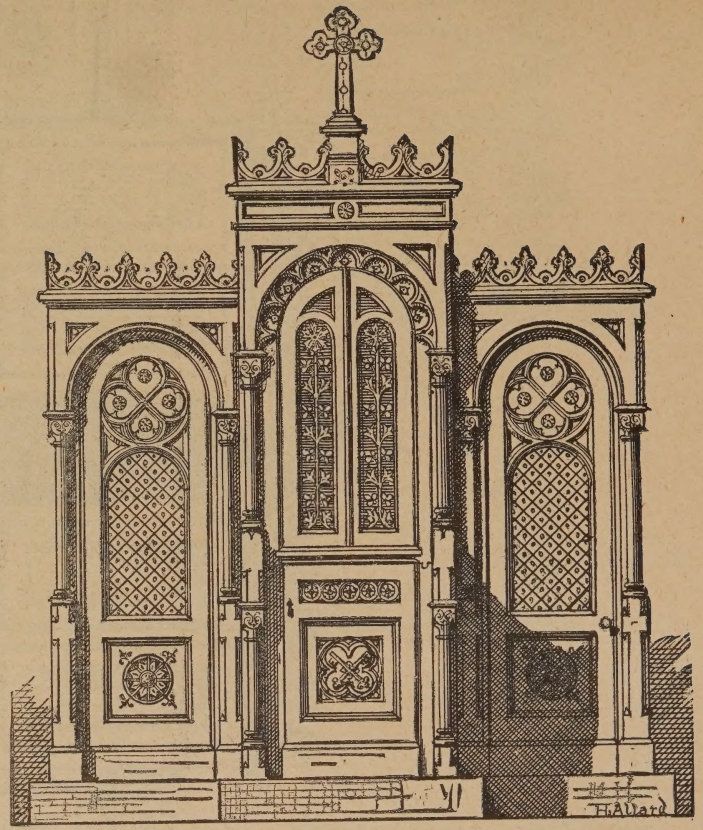
NO. **70.** ROMANESQUE CONFESSIONAL.



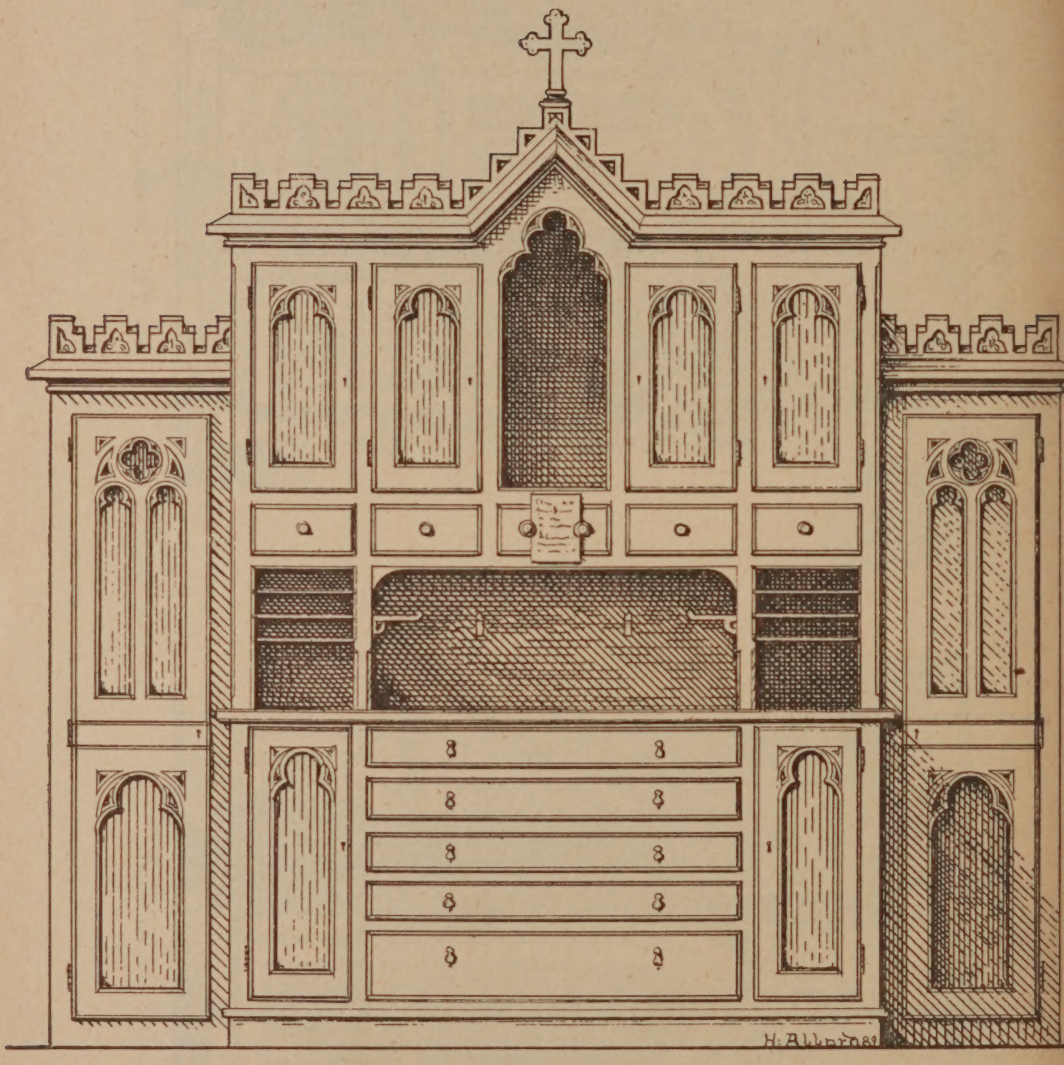
NO. **69.** RENAISSANCE CONFESSIONAL.



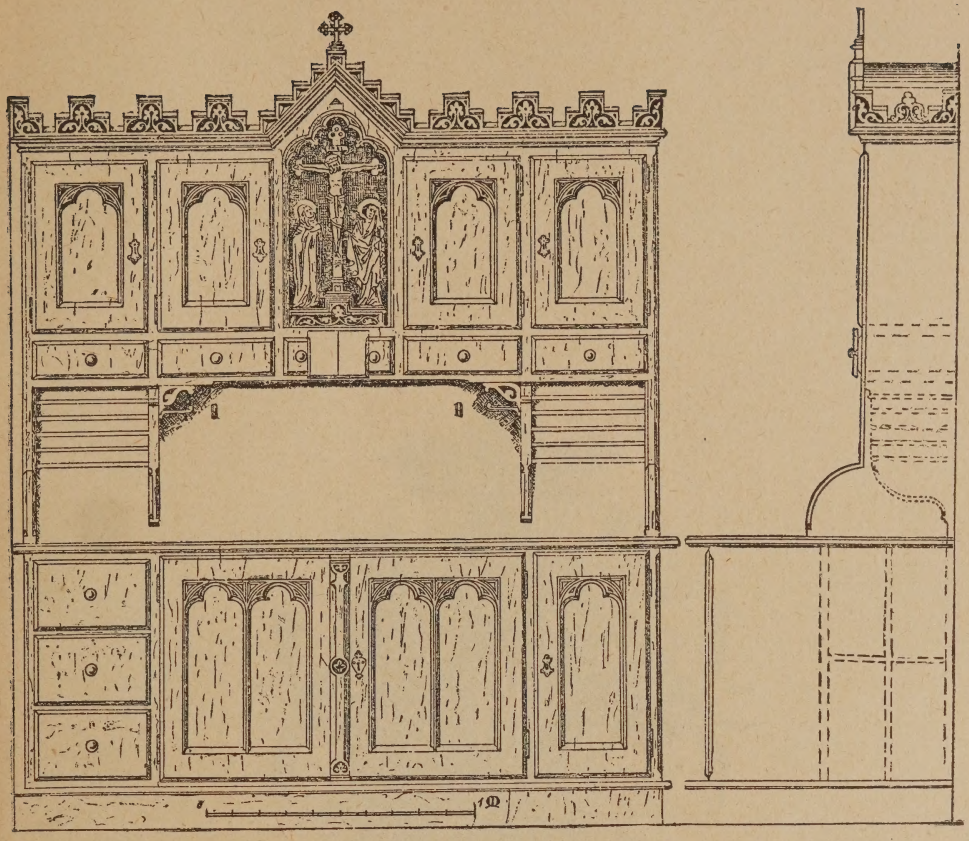
NO. **72.** GOTHIC CONFESSIONAL.



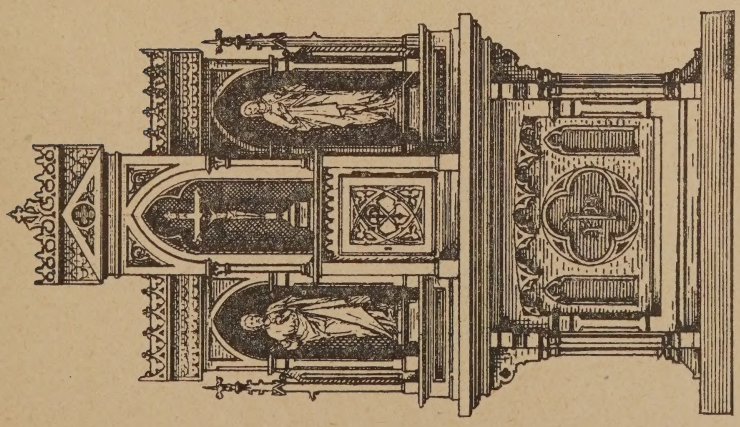
NO. **71.** ROMANESQUE CONFESSIONAL.



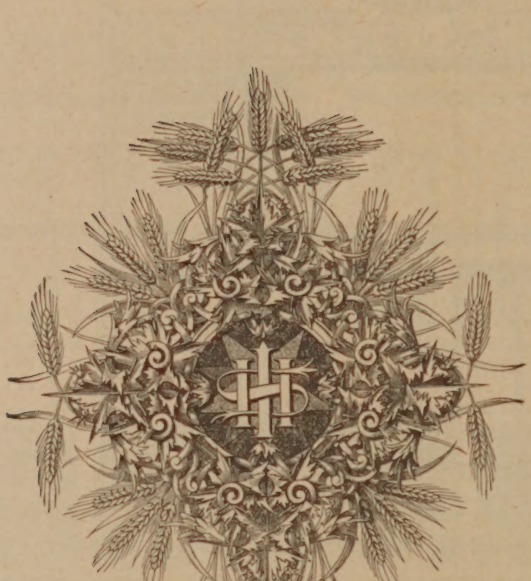
NO. **73.** VESTMENT PRESS.



NO. **74.** VESTMENT CASE FOR THE SACRISTY.



NO. **27.** CHAPEL OR HOUSE ALTAR.



AVERY CLASSICS